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AUTHOR	Hall, Peggy; Knappe, Shirley
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ABSTRACT

The course, "Ideas of Western Man: Expressionism and Realism," involves the analysis of some predominant schools and man's changing thought through the study of literature. In studying Expressionism and Realism as they have affected contemporary American Culture, philosophy is emphasized, and painting, sculpture, and music are used for illustration. A 33-page listing of resource materials for students and teachers is included in this course outline. (CL)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

CS 200 019

IDEAS OF WESTERN MAN: EXPRESSIONISM AND REALISM

5114.781
5115.781
5116.781
6448.70

English, Humanities

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION•1971

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Written by Peggy Hall
and
Shirley Knappe
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE TITLE: IDEAS OF WESTERN MAN: EXPRESSIONISM AND REALISM

COURSE DESCRIPTION: An analysis of some predominant schools of man's changing thought through the study of literature. A consideration of Expressionism and Realism as they have affected contemporary American culture, the course focuses on philosophy and uses painting, sculpture, and music to illustrate each school of thought.

I. PERFORMANCE OBJECTIVES

A. Given philosophical, scientific, and socio-economic theories as background, the student will examine predominant schools of 19th and 20th century cultural movements.

B. Given selected definitions of Realism and Naturalism, the student will investigate characteristics of these definitions in literature, art, and music.

C. Given the general characteristics of Expressionism, the student will identify these characteristics in selected literature, art, and music.

D. Given selected characteristics of Impressionism and Abstraction, the student will relate these characteristics to Realism and Expressionism.

E. Having recognized characteristics of Realism, Expressionism, and related schools of thought, the student will draw inferences about their influences on contemporary American culture.

F. Having explored schools of thought related to Realism and Expressionism, the student will predict future developments in literature, art, and music.

II. COURSE CONTENT

A. Rationale

Beginning in the last half of the 19th century, Realism was both a protest against sentimental and idealized forms of art and a catalyst for an intensive examination of new ways to portray reality. Burgeoning theories about time, space, sensory perception, psychology, technology and economics not only influenced but also shaped the cultural scene. Because these theories occurred rapidly and concurrently in many media, the movement of Realism developed into numerous, varied, and even contradictory forms. With this background in mind, Realism and Expressionism become poles of thought around which cluster related schools such as Naturalism, Impressionism, and Abstraction.

However, to avoid merely asking the student to label artists or their works with these rather slippery terms, the course presents several definitions of Realism and Expressionism useful in open-ended discussions. Through a variety of activities, students may explore and discover exciting facets within these movements. As students move horizontally and vertically through the course, they should observe recurrences of the shaping influences mentioned earlier. As the student progresses in his understanding of these theories, he should observe in the movements a growing awareness of fine lines between surface and inner reality. For example, Realism emphasizes surface reality; Impressionism attempts to show the evanescence of reality; Expressionism distorts surface reality to emphasize inner reality; Abstraction omits surface reality. Modern art not only encompasses the accumulated influences of many shaping forces but also utilizes electronic and visual media to cross the line between outer and inner reality. The closer the student approaches the culture of his generation, the more need he has for a perspective from which to view his personal reality, as well as that of contemporary culture.

Most importantly, the student should see in each movement the artist's continuing search for a satisfactory concept to govern the arrangement of personal experiences into a form harmonious with his cultural environment. Thus, the changing nature of Realism adds complexity to the course. The "realism" of one age differs from the "realism" of another. Yesterday's reality is today's "camp."

In Science and Literature, Huxley describes this continuing struggle to order the chaos of experience into art:

> The man of letters. . . accepts the uniqueness of events, accepts the diversity and manifoldness of the world, accepts the radical incomprehensibility, on its own level, of raw, unconceptualized existence and finally accepts the challenge which uniqueness, multifariousness and mystery fling in his face and, having accepted it, addresses himself to the paradoxical task of rendering the randomness and shapelessness of individual existence in highly organized and meaningful works of art.

B. Range of subject matter

   1. Philosophic, scientific, and socio-economic theories related to 19th and 20th century cultural movements

      a. Philosophic theories

         (1) Idealism

         (2) Determinism

         (3) Pragmatism

         (4) Existentialism

      b. Scientific theories

         (1) Darwin

         (2) Einstein

         (3) Freud

         (4) Jung

      c. Socio-economic theories

         (1) Hegel

         (2) Marx

   2. Realism

      a. Definitions

      b. Examples in literature

- (1) European
  - (a) Ibsen
  - (b) Chekhov
- (2) American
  - (a) Whitman
  - (b) Twain
  - (c) Hemingway
  - (d) Steinbeck
  - (e) Cather

c. Examples in art

- (1) European
  - (a) Courbet
  - (b) Daumier
  - (c) Hogarth
- (2) American
  - (a) Eakins
  - (b) Homer
  - (c) Wyeth
  - (d) Ash Can School

d. Examples in music

- (1) Strauss
- (2) Honegger

3. Naturalism

- a. Definitions
- b. Examples in literature

        - (1) French
            - (a) Zola
            - (b) Balzac
        - (2) Russian
            - (a) Gogol
            - (b) Gorki
        - (3) American
            - (a) Crane
            - (b) Dreiser
            - (c) London

- 4. Impressionism
    - a. Definition
    - b. Examples in literature
        - (1) Conrad
        - (2) Woolf
    - c. Examples in art
        - (1) Manet
        - (2) Monet
        - (3) Renoir
        - (4) Seurat
        - (5) Post-Impressionists
            - (a) Gauguin
            - (b) Van Gogh
    - d. Examples in music
        - (1) Debussy
        - (2) Ravel

5. Expressionism
    a. Definitions
    b. Examples in literature
        (1) German
        (2) American
            (a) Elmer Rice
            (b) O'Neill
    c. Examples in art
        (1) Van Gogh
        (2) Gauguin
        (3) Picasso
    d. Examples in music
        (1) Stravinsky
        (2) Schonberg
6. Related schools
    a. Art
        (1) Abstraction
        (2) Surrealism
        (3) Pop Art
    b. Literature
        (1) Symbolists
        (2) Imagists
        (3) Theatre of the Absurd
    c. Music
        (1) Rock
        (2) Electronic

7. Examination of contemporary American culture in relation to Realism and Expressionism

    a. Art, music, and literature

    b. Films and television

III. TEACHING STRATEGIES

A. Projects

Faced with the impressive scope of this course, the teacher should not attempt to deal with all the suggested material; rather, a judicious choice of activities for each objective will fulfill the teacher's obligations. Many suggested activities for each objective lend themselves to large or small group work, depending upon the predilections of teacher and student.

B. Lectures

1. Present a brief lecture on the rise of Realism in Literature. Illustrate with films (e.g., The Cherry Orchard: Chekhov Innovator of Modern Drama, Part 1; Dickens, Charles: Characters in Action; Literature in America: The Short Story; Huckleberry Finn: The Art of Huckleberry Finn; The Russians: Insight through Literature, Parts 1 & 2; A Doll's House, Parts 1 & 2; Anna Karenina; 1914-1942, The Loss of Innocence; Literature of America: The Novel of the 19th Century).

    See Becker's Documents of Literary Realism.

2. Present a brief lecture on varying philosophical attitudes in the 18th, 19th, and 20th centuries toward free will and determinism as related to Realism and Naturalism. Illustrate with films (e.g., Heredity and Environment; Russell, Bertrand Discusses Philosophy; Is Man Free to Choose? Sometimes Harmonious, Sometimes Not; Paul J. Tillich, Part 1).

    See Becker's Documents of Literary Realism.

3. Present a brief lecture on psychological theories which shaped attitudes incorporated in Realism (e.g., Freud and Jung). Illustrate with films (e.g., Gateways to the Mind, Parts 1 & 2; Get a Grip on Yourself; Conscience of a Child; Your Amazing Mind;

Preface to a Life; Psychoanalysis; The Searching Eye; Freud: The Hidden Nature of Man).

See "Psychologist of the Unconscious," Books that Changed the World.

4. Present a brief lecture on the socio-economic theories which shaped attitudes incorporated in Realism (e.g., theories of Marx and Hegel). Illustrate with films (e.g., Who Goes There? A Primer on Communism, Part 1; The Russian Revolution; Screen News Digest: Vol. 10, Issue 4; Why Man Creates; Shaw, George Bernard; The Dignity of Man; Intent of Art: Art as Social Order; The Crystal Year; Marxism: The Theory That Split the World).

   See "Prophet of the Proletariat" in Books that Changed the World.

5. Present a brief lecture on 19th century scientific thought which influenced philosophers to explain the universe in natural or experiential terms (e.g., theories of Darwin and Einstein; philosophies of Henri Bergson, Nietzsche, William James). Relate the influence of these ideas to the Naturalist movement (e.g., Jack London's writing). Illustrate with films (e.g., Darrow, Clarence; Darwin and Evolution; Heredity and Environment; Origin of Life; Darwin and the Theory of Natural Selection).

   See "Survival of the Fittest," and "Godfather of the Atomic Age" in Books That Changed the World.

6. Present a brief lecture on the influences of science on art and music in late 19th and early 20th centuries. Illustrate with films (e.g., "Thinking" Machines; Art for Tomorrow; Art Today; Intent of Art; Art as Natural; Intent of Art: Art as Reason; Composers: Electronic Music; Influence of Science on American Art; record Computer Speech).

   See "Man's World: An Electronic Experience in the Humanities," English Journal, March, 1970.

7. Present a brief lecture on the origin and development of Expressionism (a) as a reaction against the tendencies of Realism to ignore inner reality (b) an incorporation of influences from psychology, sociology, and science. Illustrate with films (e.g., Art in the Western World; The American Vision; Art Today; slides Romanticists and Realists).

Metropolitan Seminars in Art: Expressionism.

8. Present a brief lecture relating the existential philosophy to philosophical theories influencing it. Suggested resources: "A Primer of Existentialism" in College English, Dec. 1961; record Charles Frankel Discusses Philosophy: Contemporary Moral Philosophy, No. 6.

9. Present a brief lecture making distinctions between definitions of realism, especially between the movement and an aesthetic principle. Such distinctions as these might be made: (a) reproduction of details to give the incidental appearance of actuality to a part of a work; (b) the reproduction of details as guiding principle to give the entire work the appearance of reality; or (c) a cultural movement developing in the last half of the 19th century advocating the use of observed details to depict ordinary man in actual situations, as opposed to an idealized or romanticized depiction of life. Illustrate with examples from art and literature (e. g., (a) Death of General Mercer at the Battle of Princeton, Adventures in American Literature, Classic Ed., p. 85; "Fall of the House of Usher," Adventures in American Literature, Classic Ed., p. 127; (b) The Staircase Group, Adventures in American Literature, Classic Ed., p. 83; "Big Two-Hearted River," Adventures in American Literature, Classic Ed., p. 523; (c) Steel Workers-Noontime, Adventures in American Literature, Classic Ed., p. 363.) Possible audio-visual aids are these: films American Literature: Realists; Hemingway, Parts 1 & 2; The Eye of the Beholder; The Yankee Painter: The Work of Winslow Homer; Rembrandt: Painter of Man; Acting Comes of Age; Drama Comes of Age; Realism; The American Vision; Truman Capote, The Non-Fiction Novel; slides This is Edward Steichen; Romanticists and Realists; filmstrips and records Rise of Realism: American Literature Series.

   See Shipley's Dictionary of World Literature.

10. Present a brief lecture explaining distinctions usually made between Realism and Naturalism in literature. Illustrate with examples from writers such as Dreiser and films such as Literature in America: The Short Story; Literature of America; The Novel of the 20th Century; The Lower Depths.

    See Becker's Documents of Literary Realism.

11. Present a brief lecture on Realism and Expressionism as contrasting yet related schools of thought. The chart below might be helpful.

Realism	Expressionism
a. A fairly close resemblance to the look of things; not distorted beyond reality.	a. A distortion of natural appearance in form and color; beyond the possibility of existence in the real world, but still recognizable.
b. A revealing of the familiar outer world as it is or could be.	b. An explanation of a mood or tempestuous inner world.
c. The form of personal or observed experience selected carefully by the artist to reveal an idea from life.	c. The invented form of the artist's chosen shapes and forms each carrying a message within itself from the artist's personal vision.
d. A controlled, almost clinical observation of the senses.	d. An often violent, intense and agitated appeal to senses.

12. Present a brief lecture on the characteristics of Expressionism in painting, sculpture, and architecture, illustrating the lecture with films, slides, or prints (e.g., films *Design*; *Expressionism-Bailey*; *Expressionism-NET*; *Rediscovery: Collage*; *The Expressionist Movement*; *Van Gogh, Vincent*; *Van Gogh: From Darkness into Light*; *Henry Moore*; *The Philosophy of an Architect- F. L. Wright*; *New Age of Architecture*; slides *Vincent Van Gogh*; prints *Metro. Seminars on Art*).

13. Present a brief lecture on the characteristics of Expressionism in literature, illustrating the lecture with films, slides, records, live excerpts from dramas (e.g., films *Drama--The Twentieth Century*; *Symbolism in Literature*).

14. Present a brief lecture on the characteristics of Expressionism in music, illustrating it with films and records (e.g., films Music and Emotion; Alphabet in Black; Tribute to Sibelius, Parts 1 & 2; Visit with Darius Milhaud; Appalachian Spring; Modern Dance; Composers: Electronic Music; Modern Music; records Suite from Petrouchka-Stravinsky; Classical Music of the Western World: "A New Music").

15. Present a brief lecture on movements in art such as Abstract Expressionism, Cubism, Surrealism, Pop Art, Op Art. Illustrate with films, slides, or prints (e.g., films Abstract Art, Parts 1 & 2; Cubism; Art for Tomorrow; Art Scene, U.S.A.; Culture Explosion; Non-Objective Art; Subject Matter and Content in American Art Today; You the Beholder).

16. Present a brief lecture on Impressionism in art, music, and literature and its relation to Realism. Illustrate with films, slides, prints, excerpts from literature (e.g., films Impressionism-Bailey; Impressionism-Patrician; Images from Debussy; Occurrence at Owl Creek Bridge; slides Les Impressionists; filmstrips and records Impressionism in Art and Music).

17. Present a brief lecture on concrete poetry, relating it to the contemporary emphasis on media. (See English Journal, October, 1969).

C. Resource personnel

1. Architects, artists, sculptors
2. Drama producers, directors, actors
3. Museum curators
4. Film producers, directors, actors
5. Religious leaders
6. Musical conductors, musicians
7. Dancers
8. Librarians
9. Philosophical societies

    10. Art, music, and drama teachers
    11. International visitors
    12. Scientists

D. Field trips
    1. Art schools, galleries
    2. Museums
    3. Modern dance performances
    4. Churches, temples
    5. Rock operas (performances and rehearsals)
    6. Symphonies (performances and rehearsals)
    7. Films, film festivals, movie studios
    8. Dramatic performances (professional and student)
    9. Recording studios
    10. Libraries
    11. Cultural fairs -- museums, colleges, high school
    12. Lecture series at museums or colleges
    13. Photography exhibits
    14. Light shows
    15. Computer center

IV. LEARNING ACTIVITIES

A. Given philosophical, scientific, and socio-economic theories as background, the student will examine predominant schools of 19th and 20th century cultural movements.

    1. Working in small groups, make a Philosophy Dictionary of terms useful to understanding philosophical, scientific, and socio-economic concepts related to 19th and 20th century cultural movements. Include such words and phrases as: free will, determinism,

positivism, nominalism, scholasticism, symbolic logic, dualism, universals, particulars, idealism, dialectic materialism, pragmatism, metaphysics.

2. Having become familiar with psychological theories influencing cultural movements, recognize the subconscious as a controlling idea in selected works (e.g., Frank O'Connor's "My Oedipus Complex," "The Love Song of J. Alfred Prufrock," Bierce's "An Occurrence at Owl Creek Bridge," and Chagall's I and the Village, Western Literature, p. 408.

3. After viewing films or reading excerpts from works by Freud, Marx, or Hegel, find evidence of their influence in Surrealist paintings (e.g., Dali's Portrait of Gala, Adventures in Appreciation, Classic Ed., p. 759).

4. Cite influences in theatre of the absurd selections of such psychologists as Jung and Freud (e.g., Waiting for Godot; Rosencrantz and Guildenstern Are Dead; The Sandbox, in American Experience: Drama; The Zoo Story.

5. Recognize the scientific and socio-economic theories influencing late 19th and 20th century writers by reading such selections as H. G. Wells' The Time Machine, War of the Worlds, Tono-Bungay; Shaw's Man and Superman, Back to Methuselah.

6. Having become aware of the "survival of the fittest" theory in literature, examine literary selections which reflect that influence (e.g., London's "To Build a Fire ").

7. Having become familiar with socio-economic theories about social classes and their relationship to the establishment, examine a selection by an author influenced by these theories (e.g., Shaw's Androcles and the Lion, Western Literature, p. 498).

8. Examine the machine as a subject of literature and art in selections such as Dickinson's "I Like to See It Lap the Miles," Whitman's "To a Locomotive in Winter," Rice's The Adding Machine, Sandburg's Smoke and Steel, Capek's R.U.R., Norris' The Octopus, Demuth's I Saw the Figure 5 in Gold and Sheeler's American Landscape, Adventures in American Literature, Classic Ed., pp. 642, 645.

9. Having read selections by existentialists (e.g., Camus' "The Stranger;" "The Guest," Western Literature Themes, p. 294; Sartre's No Exit, The Flies), relate this definition of existentialism to the selection: "a movement in philosophy which stresses the active role of the will rather than reason in confronting problems posed by a hostile universe."

10. Analyze the psychological effect of guilt on major characters in such varied works as Oedipus Rex; Macbeth; "The Tell-Tale Heart;" Kafka's Metamorphosis, in Language and Reality; James' Daisy Miller or Turn of the Screw; Faulkner's Sound and the Fury; Greene's "The Hint of an Explanation," in Western Literature, p. 269; The Bad Seed; Conrad's Secret Sharer.

11. Having examined theories pertaining to the subconscious and its perception of external and internal time, apply these theories to selections which employ stream-of-consciousness techniques: Heller's Catch-22, Faulkner's Sound and the Fury, Joyce's Portrait of the Artist as a Young Man, Woolf's To the Lighthouse, Aiken's "Silent Snow, Secret Snow" Encounters: Themes, p. 260; Occurrence at Owl Creek Bridge.

12. Having become aware of the Impressionists' concern with time, analyze the significance of time in a variety of contexts such as

    a. "A Time for Us" (song from Westside Story)

    b. Chapter 3, verses 1-8 of Ecclesiastes and "Turn, Turn, Turn" by Simon and Garfunkle

    c. "The time is out of joint; O cursed spite,
    That ever I was born to set it right" -- Hamlet
    I, 5, 188

    d. "Tomorrow, and tomorrow, and tomorrow
    Creeps in this petty pace from day to day
    To the last syllable of recorded time" --
    Macbeth V, 3, 19

    e. "Time is the stream I go a' fishing in" -- Thoreau

    f. Time as a factor in the generation gap

    g. Common phrases: killing time, in the nick of time

13. Having become familiar with Darwin's theory concerning environment, write a pseudo-scientific paper analyzing the effect of heredity and environment on a fictional character (e.g., Steinbeck's Grapes of Wrath, Caldwell's Tobacco Road, Arnow's The Doll Maker, Llewellyn's How Green Is My Valley, Stuart's The Thread That Runs So True, Chekhov's The Cherry Orchard, Dreiser's Sister Carrie, Farrell's Studs Lonigan, Ellison's The Invisible Man.

14. Having read a play such as Pygmalion which deals with class distinctions, relate the term "middle class morality" to the movement of Realism. (See films on Shaw and Pygmalion).

15. After viewing films such as Galileo: The Challenge of Reason, The Dignity of Man, or The Golden City, discuss critically the impact and influences of the ideas of Galileo, Darwin, Marx, and Freud on the early 19th century.

16. Having become familiar with the influence of deterministic philosophy on the naturalists, discuss critically this passage from Zola's essay "The Experimental Novel": "I sum up our role as experimental moralists. We show the mechanics of the useful or the harmful. We disengage the determinism of human and social phenomena so that we may one day control and direct that phenomena."

17. Having become familiar with several philosophic views about free will and determinism, read a story by a realist or naturalist in which a character appears to be trapped by forces beyond his control (e.g., Zola's "An Attack on the Mill," Western Literature Themes, p. 745; Steinbeck's The Pearl, Encounter, Western Literature Themes, p. 547; Maupassant's "The Necklace," Western Literature Themes, p. 245; O'Neill's Beyond the Horizon, Adventures in American Literature, Classic Ed., P. 804; Greene's "The Hint of an Explanation," Western literature Themes, p. 269; Camus' "The Guest," Western Literature Themes, p. 294; Schweitzer's "I Resolve to Become a Jungle Doctor," Western Literature Themes, p. 393). Discuss critically the role of free will in determining the facts of the character.

B. Given selected definitions of Realism and Naturalism, the student will investigate characteristics of these definitions in literature, art, and music.

1. Having investigated the background or seen a film on the life of a realist and read a selection by him (e.g., the Hemingway films and "In Another Country"), examine the realistic use of life experiences in the selections.

2. Having read "The Bet" by Chekhov (Western Literature Themes, p. 398), identify characteristics of realism and cite evidence from the story for each characteristic.

3. Having examined literary selections by realists (e.g., Cather's "The Sculptor's Funeral," Twain's "The Story of the Bad Little Boy Who Didn't Come to Grief") cite evidence of characteristics of realism such as (a) natural dialogue, (b) ordinary people, and (c) anti-sentimentality.

4. Having read a selection by a realist (e.g., "The Sculptor's Funeral," "Leader of the People," or "In Another Country"), cite evidence of the specific, concrete details characteristic of realists' craftsmanship.

5. Having read poems by Whitman (e.g., "When I Heard the Learned Astronomer," Song of Myself), cite evidence for his being called a realist.

6. Having learned distinctions in the term realism, read selections by such writers of the past as Boccaccio, Chaucer, Shakespeare, Cervantes, and Defoe, cite evidence for the selection being an example of a particular definition of realism.

7. Having investigated the writing of Gogol, Turgenev, Dostoyevsky, Tolstoy, and/or Gorki, describe the contributions of these Russian writers to the movement of realism.

8. Having listened to the record Hal Holbrook in Mark Twain Tonight or viewed the film Mark Twain's America, identify characteristics of realism.

9. After viewing the film Mark Twain's America, identify elements of American culture against which realists protested (e.g., gingerbread houses, Little Lord Fauntleroy suits), and crusaded against (injustice and oppression).

10. Describe the heroic qualities given to the common man in such selections as Steinbeck's "Leader of the People," Sandburg's "The People Will Live On," "The Juggler."

11. Identify examples of an emphasis on the common man associated with realism in Pirandello's "The Jar," Steinbeck's Of Mice and Men, poetry by Whitman, Sandburg).

12. After examining the use of the vernacular in selections by such writers as Twain, Bret Harte, O. Henry, Hemingway, and Faulkner, record a dialogue between two people from different localities.

13. Having read selections by realists such as Sinclair Lewis, Steinbeck, Auden, Jeffers or seen the films Babbitt and Grapes of Wrath, observe their social criticism.

14. Having read selections by Emily Dickinson (e.g., "The Sky Is Low, the Clouds Are Mean"; "Much Madness Is Divinest Sense," "A Narrow Fellow in the Grass," "I Like to See It Lap the Miles," "My Life Had Stood a Loaded Gun," American Literature: Themes) identify characteristics of realism in her poetry.

15. Read an explanation of naturalism and realism to find one or two sentences which describe the differences between naturalists and realists (e.g., Adventures in American Literature, Classic Ed., and pp. 111-112 in World Literature).

16. By examining selected passages of criticism about Zola's Naturalism, find three differences between his theories and practices of naturalistic style (e.g., on p. 152 in Inglis' World Literature).

17. Having learned the characteristics of Realism as a movement, identify these characteristics in a painting such as Bellows' Dempsey and Firpo (Adventures in American Literature, Classic Ed., p. 572; Encounters: Themes, p. 12), and a short story such as Hemingway's "In Another Country" (American Literature: Themes, p. 653), "The Battler," or "The Killers."

18. Examine examples of American painting (e.g., Thomas Eakins) to recognize an emphasis on man rather than nature as a quality of realism.

19. After examining a formal portrait exemplifying the idealized 18th century style in which the artist attempted to add touches of realistic informality (e.g., Gainsborough's The Honorable Mrs. Graham in Adventures in English Literature, Classic Ed., p. 397, identify the informal realistic touches.

20. Having learned a definition of Realism pertaining to art such as that of Courbet which states art (a) represents only what can be seen and touched (as opposed to imagination), and (b) uses only ordinary scenes, people and things as subjects (as opposed to allegory or literary allusions), observe an example of such art. (See Courbet's The Forest Pool, Adventures in Appreciation, Classic Ed., p. 507).

21. Having examined a selected group of paintings, identify those which have the most realistic characteristics (e.g., pp. 359-366 in Adventures in American Literature, Classic Ed.).

22. Having learned a definition of trompe l'oeil (fool the eye) realism, find an example of it in a painting such as Charles Wilson Peale's The Staircase Group, Adventures in American Literature, Classic Ed., p. 83).

23. Identify the similarities and differences between an example of Classicism and Realism in art (e.g., The Bronze Boxer, Western Literature: Themes, p. 347 and Dempsey and Firpo, Adventures in American Literature, Classic Ed., p. 572).

24. After observing several examples of art which treat the same theme in different styles (e.g., "The Inner Struggle" in American Literature: Themes, pp. 192-193), identify the example which appears to have the most characteristics of Realism. Cite evidence for your choice.

25. After viewing examples of Hogarth's art (e.g., in Adventures in English Literature, Classic Ed.), cite evidence for classification as a realist.

26. Given the following characteristics of Realism in music, find examples by listening to selected works:

a. Literal, tonal imitation of feelings, mood, atmosphere -- e.g., xylophone used for rattle of skeletons' bones, harp striking the witching hour, chromatic scales for howling of wind in Saint Saens' Dance of Death.

b. Creation of easily recognizable, unique characters through repeated phrases or identification with a specific instrument -- e.g., mocking laughter of Till in Strauss' Till Eulenspiegel; Paul Dukas' creation of characters in The Sorcerer's Apprentice.

c. Depiction of adventures or episodes by association with tonal qualities of sections of the orchestra, and by use of special dynamics, rhythm, harmonies, dissonances -- e.g., staccato mischief theme, or the hanging scene in Strauss' Till Eulenspiegel.

27. Having examined the rise of Realism in the arts, investigate parallel developments in music by composers such as Strauss and Honegger who believed that (a) "there was no facet of human experience, whether abstract philosophical speculation psychological analysis, biting satire, or raw comedy, that music could not be made to express" or (b) "wanted to achieve a more graphic style than the Romantics in the depiction of the real world" -- Listening to Music Creatively.

28. Describe your reactions to musical compositions which attempt to depict specific facets of the Industrial Revolution such as factories, the steam locomotive, noise of machinery (e.g., Honegger's Pacific 231, Mossoloff's Soviet Iron Industry, Antheil's Mecanique).

29. Examine the motion picture as a medium for Realism (e.g., Citizen Kane, Grapes of Wrath).

30. Distinguish between the use of the term realism in its broadest sense and a specific use of the word in the following expressions: photographic realism, social realism, psychological realism.

31. Having investigated the Romantic proposal to use the language of ordinary speech in their literature, evaluate their success in comparison to the success of the realists (e.g., Wordsworth and Coleridge in Lyrical Ballads, compared to Twain and Hemingway).

32. Apply a knowledge of realism to rewrite a Romantic story (e.g., Poe's "The Fall of the House of Usher" or "The Tell-Tale Heart") in the style of a Realist (e.g., Steinbeck or Galsworthy).

33. Analyze the diction used by a character in a Romantic selection and by a character in a Realistic selection such as these:

    a. "Let me call myself, for the present, William Wilson. The fair page now lying before me need not be sullied with my real appellation." -- Poe, "William Wilson" (American Literature: Themes, p. 143).

    b. "You don't know about me without you have read a book by the name of The Adventures of Tom Sawyer. But that ain't no matter." -- Twain, Huckleberry Finn.

34. Having read selections from Dickens or seen films about his work distinguish realistic characteristics in his work from romantic characteristics (e.g., realistic slums, jails; sentimental scenes, melodramatic plots).

35. Having learned the characteristics and aims of Imagist poetry as described by Ezra Pound and Amy Lowell, compare these characteristics and aims to those of the Realists.

36. Having listened to part of a short story written in a realistic style, apply an understanding of realism to complete the story in the same style.

37. Having read selections from Walt Whitman's Leaves of Grass, relate this statement to his writing: "Whitman's Leaves of Grass in its insistence on the sensuous texture of everyday life was certainly realist in primary impulse, though the increasing idealism of Whitman's thought is like an undertow that pulls it back."

38. Having read several selections which contain themes relating to the effect of war on ordinary human beings, compare the objectivity of each author (e.g., Zola's "The Attack on the Mill," Western Literature Themes; Steinbeck's "The Old Man at the Bridge," Bierce's "Occurrence at Owl Creek Bridge," Crane's The Red Badge of Courage).

39. Analyze 19th and 20th century selections that deal with war to compare authors use of specific detail, objectivity, documentary elements, social attitudes, deterministic philosophy (e.g., in Western Literature: Themes - Hardy "Drummer Hodge," p. 623; Rimbaud "The Sleeper of the Valley," p. 623; Owen "Dulce et decorum est," p. 624, "Anthem for Doomed Youth," p. 625; Spender "Responsibility: the Pilots who Destroyed Germany in the Spring of 1945," p. 626; Muir "The Horses," p. 628; Encounters - Hardy "The Man He Killed"; American Literature: Themes - Seegar "I Have a Rendezvous with Death," p. 446; McGinly "Eleven O'Clock News Summary," p. 446; MacLeish "Lines for an Interment," p. 448; Jarrell "Losses," P. 449; Brooks "Looking," p. 450; Whitman "A March in the Ranks Hard-Prest, and "The Road Unknown," p. 487; Shapiro "The Conscientious Objector," p. 666).

40. Having learned that social injustice is a frequent theme of the Realists, compare selections in which the ordinary human being is portrayed as suffering because of social injustice. Distinguish between the selection in which the author uses objectivity, allowing the reader to draw his own conclusions, and the selection in which the author draws conclusions for the reader (e.g., Steinbeck's The Pearl, Upton Sinclair's The Jungle).

41. Having read examples of naturalists' writing, relate to them the statements made by Philip Rahv in Documents of Literary Realism:

    a. "A naturalist realism /is/ endless bookkeeping of existence."

    b. "I would classify as naturalist that type of realism in which the individual is portrayed not merely as subordinate to his background but as wholly determined by it--that type of realism in other words, in which the environment displaces its inhabitants in the role of the hero."

42. Having learned that the naturalists tend to attribute the cause of a violent crime to the criminal's environment, visit a murder trial as an objective observer and analyze the role of environment in the crime.

43. Having learned several denotations of the word realistic, distinguish between the meanings of realistic in these phrases: a realistic view of life, a realistic detail in a painting, and the Realistic movement.

44. Having investigated the Chicago school of realism in American literature (including Dreiser, Masters, Sandburg, and Anderson) and the "Ash Can School" of artists (including Luks, Sloan, Glackens, and Henri), compare examples of the literature to examples of the art. Cite evidence of similar influences on each school. (See American Literature, Classic Ed., pp. 567-571.)

45. After finding a journalistic report about an alleged criminal (e.g., Lee Harvey Oswald) who appeared to have been influenced to crime by his environment, analyze the report in relation to naturalism. Discuss critically ways the report could be made into a naturalistic piece of literature.

46. Given a definition of realism as a "close and careful depiction of the natural scene, with photographic accuracy," estimate how closely selected writers and artists match this definition (e.g., Hemingway's "Big Two-Hearted River," Adventures in American Literature, Classic Ed., p. 523; Steinbeck's The Pearl, Encounters: Themes, p. 547; London's "To Build a Fire," Adventures in Appreciation, Classic Ed., p. 15; Dickens' "The Streets--Morning and Night," Adventures in Appreciation, Classic Ed., p. 193; Homer's seascapes, Encounters: Themes, pp. 113, 470, 684; Wyeth's River Cove, Adventures in American Literature, Classic Ed., p. 790).

47. Compare a realistic attempt to describe suffering in a literary selection to one in art (e.g., Auden's "Music des Beaux Arts" to Brueghal's The Fall of Icarus in Western Literature: Themes, p. 340).

48. Compare the use of realism in a painting and in a literary selection which depict similar scenes (e.g., the group of men in The Red Badge of Courage, Adventures in American Literature, Classic Ed., and Steel Workers--Noontime, p. 363).

49. Having investigated Einstein's theory of relativity, relate it to artistic theories of time applied by the Impressionists in art and literature.

50. Relate the works of such composers as Richard Strauss, Modest Moussorgsky, Berlioz, Honegger, Saint-Saens to the works of writers and artists who "were deeply concerned with drawing their art closer to life, with transplanting the elements of reality with the closest possible fidelity into the art work." — Listening to Music Creatively.

51. Having seen a film such as The Eye of the Beholder or Irving Lee: What Is a Good Observer? which raises questions relating to reality and truth, discuss critically the question "What is reality?" Draw inferences about the relation of this question to attempts of the realists to define and depict reality in art and literature.

52. Having investigated several definitions of beauty, discuss critically the realists' view that "everything is beautiful." Find poetry and art which illustrate this viewpoint.

53. Having learned definitions of Realism and observed Realists' writing, formulate a definition of tragedy which would be consistent with the Realists' purpose and methods. Propose and defend reasons for your statement. Apply it to contemporary drama (e.g., Miller's Death of a Salesman) and to your own experience.

54. Having learned that a Realist's aim is to present his material objectively without imposing conclusions on the reader, discuss critically the achievement of this aim in such selections as Hemingway's "In Another Country," Fitzgerald's "Bernice Bobs Her Hair," Doris Lessing's "Through the Tunnel," Steinbeck's "Leader of the People."

55. Having investigated the terms regionalism and local color and read examples (e.g., Bret Harte, Joel Chandler Harris, Hamlin Garland, Sarah Orne Jewett), discuss critically whether these regionalist and local color writers should be called Realists.

56. After examining the "tough" hero of some 20th century writers (e.g., a Hemingway hero, a Jack London hero, or James Bond), discuss critically how realistic the hero's view of life is.

57. Having become familiar with the term naturalism, discuss critically the following statements:

    a. "Naturalism...in literature may be defined as realism with scientific pretensions." (Adventures in World Literature)

    b. "[Naturalism] is...based on a philosophy of materialism which denies the freedom of the will." (Adventures in World Literature)

    c. "[Naturalism] is pessimistic materialistic determinism." (Documents of Literary Realism, p. 35)

58. After listening to selections by Romantic composers (e.g., Brahms, Chopin) and Realist composers (e.g., R. Strauss, Honegger), discuss critically the following attempts to differentiate between Romantic and Realistic music: "Romantics were intent on making the music suggest the symbol rather than attempting to give a literal tonal imitation of it." (Listening to Music Creatively)

C. Given the general characteristics of Expressionism, the student will identify these characteristics in selected literature, art, and music.

1. After seeing films such as Music and Effects: Sound for Illusion and investigating Expressionistic staging techniques such as exaggerated lighting and sound effects, find examples of these techniques in the stage directions of selected dramas (e.g., Rice's The Adding Machine, O'Neill's The Hairy Ape or Emperor Jones).

2. After viewing a demonstration of Impressionistic and Expressionistic art by resources such as students in class or from the art department, use crayons or colored pencils to imitate certain characteristics of each style.

3. After reading about some of the major figures representative of Expressionism in philosophy, fiction, drama, and poetry (e.g., Edschmid, Joyce, Kafka, O'Neill, Strindberg, Rice), analyze their contributions to the Expressionistic movement on annotated bibliography cards.

4. After reading about some of the major figures representative of Expressionism in art (e.g., Cezanne, Gauguin, Van Gogh, Munch, Rouault, Marin, Picasso), analyze their contributions to the Expressionistic movement on annotated bibliography cards.

5. After reading about some of the major figures representative of Expressionism in music (e.g., Schonberg, Stravinsky, Copland, Ives, Piston, Sessions, Milhaud), analyze their contributions to the Expressionistic movement on annotated bibliography cards.

6. After hearing a lecture on characteristics of Expressionism in literature, or viewing a film such as Symbolism in Literature, analyze poems by Joyce, Eliot, Hart, Crane, Cummings, Yeats, Pound, Wallace Stevens to find the following characteristics of Expressionism:

    a. Personal somewhat eccentric viewpoint

    b. Bold outline; implicit suggestion rather than explicit and complete word pictures

    c. Emphasis on psychoanalysis

    d. Mystical qualities

    e. Symbolism

    f. Unusual juxtapositions of seemingly unrelated material

    g. Forms that are the meanings--e.g., spacing, sound patterns

7. Read an explanation of dramatic types (e.g., Chapter XI in The United States in Literature, pp. 706-708) to differentiate between the stage techniques and purposes of realist, symbolist, expressionist, and epic dramatists (e.g., O'Neill's Ile, United States in Literature; Goodrich and Hackett's The Diary of Anne Frank, Encounters: Themes; Glaspell's Trifles, Encounters: Themes; Rose's Twelve Angry Men, American Literature: Themes; Shaw's Androcles and the Lion, Western Literature: Themes).

8. Use the definition of Expressionism given below in order to differentiate between examples of Expressionistic and Realistic art: "Expressionism in painting is the distortion of form and color for emotional interpretation... the distortion goes beyond the point where we can accept the possibility of objects existing as the painter has represented them." (Metropolitan Seminars in Art)

9. After examining a series of paintings by Expressionists (e.g., Adventures in Appreciation: Classic Edition, pp. 547-552; selections in Adventures in American Literature: Classic Edition and Encounters: Themes) discuss critically the statement that Expressionism is "almost always associated with the morbid, the tragic, or the visionary."

10. In portraits by selected Expressionists compare the use of color, line, and spacing in presenting personalities (e.g., Lewis' Portrait of T. S. Eliot, Adventures in English Literature: Classic Edition, p. 723; Cezanne's The Card Players, Adventures in Appreciation: Classic Edition, p. 547; Van Gogh's L'Arlesienne, Adventures in Appreciation: Classic Edition, p. 548; Matisse's Woman before an Aquarium, Encounters: Themes, p. 253. Corollary films Expressionism or The Expressionist Movement).

11. Compare selected paintings and literature to find analogous characteristics of Expressionism in two media (e.g., Sutherland's Sun Setting between the Hills, p. 860 to Eliot's "The Hollow Men," Adventures in American Literature: Classic Edition, p. 752; Van Gogh's Despair, Encounters: Themes, p. 250 or Munch's The Cry, p. 250 to Kafka's Metamorphosis, Language and Reality).

12. Interpret a musical selection considered Expressionistic. Describe the mood the composer creates and the special techniques he employs for conveying this mood to the listener.

13. In dictionaries, handbooks of literature, or commentaries on forms of theatre, discover which of the following terms or phrases relate most closely to Expressionist drama: "well-made play," "peephole theatre," "fourth wall," surrealism, scrims, nonrealistic, flashback, plastic theatre, mysticism, psychoanalysis, understatement, "An effect," epic realism, symbolist drama.

14. After viewing landscapes by selected Expressionists, generalize about their use of color, line spacing, content, and choice of details (e.g., Burchfield's An April Mood, Encounters: Themes, p. 254; Ice Glare, Adventures in American Literature: Classic Edition, p. 643; Gauguin's The Big Tree, p. 177; Ryder's The Forest of Arden, Adventures in American Literature: Classic Edition, p. 361; Van Gogh's Starry Night).

15. After becoming familiar with characteristics of Expressionism, discuss critically, in an essay or in small groups, one of the following statements:

    a. "All men are gifted with the alchemy of sight--the power of seeing one form in the shape of another--of bringing objects to life in the eye of the imagination." (film The Searching Eye)

    b. "The ability to relate and to connect, sometimes in odd and yet in striking fashion, lies at the very heart of any creative use of the mind, no matter in what field or discipline." (George J. Seidel, The Crisis of Creativity, University of Notre Dame Press, 1966)

D. Given selected characteristics of Impressionism and Abstraction, the student will relate these characteristics to Realism and Expressionism.

1. Having learned the importance of the image to Realism and its related movements, view a short film (e.g., "The Dot and the Line" or "A") with and without the sound track. Observe the relationship of the sound track to the visual image.

2. After viewing the film Occurrence at Owl Creek Bridge, read another story by Bierce (e.g., "Horsemen in the Sky," American Literature: Themes, p. 196) to recognize the Impressionist's creation of mood through specific detail and use of language in creating a special awareness of time.

3. Before reading an Impressionistic selection using stream-of-consciousness, examine the difference between external time and internal time in such instances as (a) waiting to be called into the dentist's office, (b) the minute before the bell rings at the end of class, (c) the time between classes, (d) having a good time, (e) viewing a dull movie, (f) the minute before the test begins, (g) the minute before the blind date arrives.

4. Find similarities between Stephen Crane's use of color and detail in descriptions of battle in The Red Badge of Courage and the use of color and detail in the Impressionist paintings by Mary Cassatt, Maurice Prendergast, and Childe Hassam in Adventures in American Literature: Classic Edition, pp. 467-470.

5. After examining the general characteristics of Expressionism and Impressionism, cite evidence of these characteristics in poems by E. E. Cummings, poets of the Imagist school (e.g., Ezra Pound, Amy Lowell) and later poets (e.g., William Carlos Williams, Wallace Stevens, Marianne Moore, Elizabeth Bishop, Richard Wilbur, Leonard Cohen, Ferlinghetti).

6. After examining an example of Impressionistic style (e.g., Monet's The Cliff Walk, Encounters: Themes, p. 689; Cassatt's The Boating Party, Adventures in American Literature: Classic Edition, p. 767; Van Gogh's The Potato Eaters, Western Literature: Themes, p. 728) recognize the applicable descriptive words or phrases from a selected list: e.g., humanistic, detailed faces, effects of light and shade, intricate lace work, effect of movement, color contrasts, dabs of paint, intellectual themes, aristocratic subjects, dark bold outlines.

7. After observing the Impressionists' and Post-Impressionists' attempt to capture a fleeting moment of time, find a photograph in a current newspaper or magazine which captures a moment in a similar fashion. (See "Brief Encounters," Encounters, Themes, p. 2; Munch's The Sick Child, p. 174; Van Gogh's Courtyard of a Prison, p. 543; Monet's The Cliff Walk, p, 689; Homer's Northeastern, p. 113 in Encounters: Themes; Degas' The Little Dancer, Western Literature: Themes, p. 319).

8. After seeing films which stress the creation of mood and atmosphere in Impressionistic art, music, or literature (e.g., Colors in Music, Essay in Sound, Flower of Love) describe the moods of the following selections: Conrad's "The Lagoon," Adventures in English Literature: Classic Edition, p. 668; Secret Sharer, Western Literature: Themes, p. 366; Debussy's Nuages.

9. After visiting a museum or viewing an art show, identify characteristics of Realism, Expressionism, Impressionism, Abstraction, Cubism, or Surrealism found in the art.

10. Having become familiar with characteristics of Realism, Expressionism, Impressionism, and Abstraction in art, examine a series of illustrations that deal with one theme to identify characteristics of these movements (e.g., "Crosscurrents," pp. 172-177;"Private Moods," pp. 250-255; "People under Pressure," pp. 540-545; "Untraveled Worlds," pp. 684-689 in Encounters: Themes).

11. After investigating the artistic movement known as Surrealism (e.g., film Two Surrealistic Galleries), examine the following paintings to identify characteristics of Surrealism: "Twentieth Century Painting," Adventures in Appreciation: Classic Edition, pp. 753-759; Guglielmi's Terror in Brooklyn, Encounters: Themes, p. 544.

12. Listen to a musical work which uses the conventional twelve-tone scale (e.g., Berlioz, Strauss), one which emphasizes dissonant harmonies (e.g., Debussy's and one that is atonal (e.g., Schonberg). Describe your reactions to each type of music.

13. Describe your feelings after listening to musical selections considered Impressionistic (e.g., Debussy's Nuages or La Mer).

14. After becoming familiar with the aims of Realism, Naturalism, Expressionism, and Impressionism, estimate the success of their methods in portraying reality.

15. Present selected scenes from a play such as The Glass Menagerie which is a synthesis of epic realism and/or expressionism. (See United States in Literature, p. 707-708). Include a commentary analyzing the techniques.

16. Write and present to the class a short skit using techniques of epic realism and/or expressionism. (See United States in Literature, pp. 707-708). Include a commentary analyzing the techniques.

17. After reading about some of the major figures representative of the philosophy and techniques of Impressionism in art, music, and literature (e.g., Conrad, Crane, Debussy, Griffes, Degas, Monet, Seurat, Renoir, Rodin), on annotated bibliography cards analyze their contributions to the Impressionistic movement.

18. After examining in films or art prints the manipulation of colors to portray fleeting impressions by Impressionistic artists (e.g., films Degas, Master of Motion), compare the manipulations of color imagery by writers (e.g., Crane's The Red Badge of Courage; Conrad's Heart of Darkness; Secret Sharer, Western Literature: Themes; "The Lagoon," p. 668 or "Il Conde," p. 677, Adventures in English Literature: Classic Edition).

19. Analyze a series of paintings classified as Impressionistic (e.g., Adventures in Appreciation: Classic Edition, pp. 507-512; Adventures in English Literature: Classic Edition, pp. 719-726) to observe (a) the relationship to Realism and (b) the diversity within the Impressionistic movement in art.

20. Having observed a group of paintings representing Realism and Abstraction, organize the paintings on a "scale of abstraction," putting the most realistic first and the most abstract last. (See Adventures in American Literature: Classic Edition, pp. 567-574).

21. Relate those artistic and musical techniques that suggest formlessness, fleeting thoughts, nuances of shade and light (e.g., Monet's The Cliff Walk, Encounters: Themes, p. 698; Debussy's Nuages).

22. View films, art works, and photographs to compare the effects achieved by photographers in their manipulation of time and space to the effects achieved by Impressionistic and Expressionistic painters such as Degas, Monet, Renoir, Van Gogh, Munch, Picasso, Burchfield (e.g., films Time-Lapse Photography, The Photographer).

23. After viewing films or selected art works, analyze the techniques used by Abstractionists to suggest time suspension or movement (e.g., films Art and Motion, Cubism, Exploring in Paint).

24. Compare and contrast techniques of Ravel and Debussy (e.g., Ravel's standardized, regular rhythms and clear divisions to Debussy's constant time changes and fluid sections--See film *Young Performers, Part 2* on Ravel).

25. After examining the work of an Impressionist (e.g., *Antibes*, *Adventures in Appreciation*: Classic Edition, p. 509; Monet's *The Cliff Walk*, *Encounters: Themes*, p. 689; Sickert, Walter R., *The Old Bedford*, *Adventures in English Literature*, Classic Edition, p. 721), generalize about the author's "inner reality" at the time he was painting.

26. After listening to works by 20th century composers such as Schonberg, Stravinsky, or Bartok or seeing a film such as *Modern Music*, discuss critically the relationship of their works to movements such as Expressionism and Abstraction.

27. After listening to music by composers such as Stravinsky, Schonberg, and their followers, discuss critically the following statement: "Both emphasize the abstract nature of music and focus attention on an elaborate scheme of structural devices. Both represent a phase in which the enjoyment of music has become increasingly intellectual, in which emotional factors are subjected to an elaborate formalism." (*Enjoyment of Music*)

28. Having observed the importance of the visual image in definitions of Realism, Expressionism, and related schools of thought, discuss critically the use of visual images in film (both motion picture and still photography) in relation to these movements.

D. Having recognized characteristics of Realism and Expressionism and related schools of thought, the student will draw inferences about their influences on contemporary American culture.

1. Having examined poems about people in Masters' *Spoon River Anthology* or Robinson's *Tilbury Town*, write several "realistic" poems about people in an imaginary town in contemporary America.

2. Devise some concrete poetry suggested by influences exerted on contemporary culture through Realism and Expressionism (e.g., sensory perceptions, technology, time, psychology, and economics).

3. Having examined computer written poetry (see Time, February 22, 1971), write a poem using similar techniques (e.g., choose vocabulary from selected poetry, set up a grammatical pattern, choose words at random according to the pattern).

4. After reading a selection in which a character's conflicts with his own nature or environment result in tragic consequences (e.g., Beyond the Horizon), describe personal observations or experiences with similar situations.

5. Describe aspects of contemporary life which you would consider suitable subjects for a realistic short story. Select specific concrete observable details which could be used objectively to write the story.

6. Find elements of Expressionism in contemporary films (e.g., distortion, stereotyped characters).

7. Examine album covers of contemporary recordings to recognize the use of Expressionism, Impressionism, Abstraction, and Pop art.

8. Prepare a presentation of a short absurdist drama (e.g., The Sandbox, Act Without Words II). In a commentary identify characteristics of Expressionism (e.g., distortion of reality, stereotyped characters, the symbolized cliche).

9. After investigating Pop art, identify the aspects of contemporary culture which Pop art frequently satirizes.

10. View films that survey modern art to observe the influences on contemporary artists, sculptors, architects (e.g., Art Today, Culture Explosion, Henry Moore: A Sculptor's Landscape).

11. Visit a light show to observe the contemporary influence of artistic experiments with light. Then participate in a mini-light show for the class.

12. After viewing a brief film that combines visual and musical imagery, respond in words or pictures e.g., Glory of Spring, Loon's Necklace, Overture, The Pond, The Red Balloon, Moonbird, Synchromy No. 2.

13. After listening to selections such as Gershwin's American in Paris or LeRoy Anderson's Syncopated Clock, identify realistic imitations of sound. Describe the sounds which might capture the essence of a particular city or classroom with which you are familiar.

14. Examine contemporary songs for characteristics of Realism or Expressionism.

15. Having examined the Realists' treatment of the American business man in novels such as William Dean Howells' The Rise of Silas Lapham and Sinclair Lewis' Babbitt, compare treatments of the business man in contemporary literature, films, and television programs (e.g., The Man in the Grey Flannel Suit, The Winter of Our Discontent, The Organization Man).

16. Having read Ibsen's An Enemy of the People, relate the play to contemporary ecology movements.

17. Having examined Sinclair Lewis' Arrowsmith as an example of realistic writing, compare the novel to contemporary television programs about the medical profession. (See film Arrowsmith).

18. Analyze television programs or commercials for influences of Realism or Naturalism.

19. After viewing films on modern progress in science and industry, in selected literature analyze various viewpoints of our machine-age technology, its short and long range effects (e.g., Capek's R.U.R., O'Neill's The Hairy Ape; films How Green Was My Valley, Have I Told You Lately That I Love You; Machine, Master or Slave; "Thinking" Machines; The Golden City; music Honegger's Pacific 231; Mossoloff's Soviet Iron Foundry; Antheil's Mecanique).

20. Compare examples of contemporary country music to selected literature of regional or local color writers considered a part of the movement of Realism.

21. Having listened to a lecture, viewed a film or heard a record on a contemporary philosophy such as existentialism, discuss critically the influence of Kierkegaard, Hegel, or Marx on existentialism (e.g., record Charles Frankel Discusses Philosophy: Contemporary Moral Philosophy, No. 6).

22. Draw inferences about the use of shock in Naturalism and Expressionism. Relate conclusions to the use of shock in contemporary art, literature, films, and television programs.

23. Compare the "lost generation" intellectuals to contemporary artists, musicians, and writers. Draw inferences about the influences of the earlier intellectuals on contemporary American culture (e.g., The Great Gatsby, The Sun Also Rises; see films '29 Boom and 30's Depression; Hemingway, Part 1).

24. After reading stories by Kafka, describe your impressions. Discuss critically the relationship of the stories to 20th century themes of despair, disillusion, difficulty of authentic human communication, threat of dehumanization.

25. Having read contemporary selections in which a young hero faces mental conflicts (e.g., I Never Promised You a Rose Garden, The Chosen, The Promise, Catcher in the Rye, A Separate Peace, Good-Bye Columbus), discuss critically the influence psychological realism may have had on contemporary literature.

26. After viewing films such as Why Man Creates or Henry Moore--Man of Form, reading biographies of writers, painters, or composers (e.g., Maugham's The Moon and Sixpence), or interviewing writers, painters, or composers in the community, (a) propose and defend reasons for the universal need to create works of art, or (b) propose answers to the philosophical question: Why do men create art works? or (c) discuss critically the questions: What qualities does a creative person have? How would you define creativity?

27. Discover connections between contemporary books and the tenets of Naturalism (e.g., Cleaver's Soul on Ice, Wright's Native Son).

28. Examine the allusions to Freud, Darwin, Pasteur, Marx, and Einstein in the film Why Man Creates to discuss critically (a) man's contradictory nature, (b) man's inventiveness, (c) man's "progress" in philosophy, politics, and technology.

29. After examining examples of Pop art, propose reasons for its being called the "New Super Realism" by Mario Amaya in Pop Art...and After.

30. After viewing examples of Pop art, draw inferences about these artists' attitudes toward art, technology, architecture, science, and man.

F. Having explored schools of thought related to Realism and Expressionism, the student will predict future developments in literature, art, and music.

   1. After examining the influences of Freud, Marx, Darwin on the first part of the 20th century, suggest three people whose ideas you think will most influence the last half of the 20th century.

   2. Having learned definitions and observed examples of Realism and Expressionism, predict the applications of these terms to literature, art, and music of the future.

   3. Propose reasons for dehumanization as a common characteristic of contemporary music, art, and literature (e.g., electronic music, Pop art, theater of the absurd).

   4. In relation to the statement "the avant-garde eventually becomes the establishment," predict the future of art, music, and literature.

G. Optional activities for Objective A.

   1. Investigate various philosophical concepts of reality in works by the following: Plato, Aristotle, Berkeley, Locke, Hume, B. Russell, Whitehead.

   2. Read Book X of Plato's Republic in which he describes three beds (idea of a bed, carpenter's creation of a bed, artist's painting of a bed) and calls the artist an "imitator...thrice removed from the truth," and sections of Aristotle's Poetics dealing with mimesis. Relate these theories to the Realists' attempts to reproduce life in art.

   3. Investigate idealism in the philosophies of Berkeley, Descartes, Fichte, and Hegel as well as criticisms of idealism by Hume and B. Russell, and relate these contrasting views to the literature of the Realists (e.g., Fichte's subjective idealism to Twain's "The Mysterious Stranger").

   4. Having investigated the philosophy of William James, formulate a hypothesis about the relationship of pragmatism to the Realistic movement.

5. Having recognized Realism as a reaction against Romanticism, investigate the philosophy of Arthur Schopenhauer to justify this statement: "...Realism discovered and gave fame to a neglected romantic philosopher--not a materialist, but a stoic who had proclaimed the inescapable badness of things--Arthur Schopenhauer." -- Jacques Barzun

6. Having investigated Judaic and Christian beliefs about free will, compare these beliefs to those implied by writers in such works as Hardy's Tess of the d'Urbervilles, Dreiser's Sister Carrie; Stoppard's Rosencrantz and Guildenstern Are Dead; Pinter's The Dumbwaiter, Miller's The Price.

7. Having investigated Realism and read selections from Rousseau's Confessions or the biography Rousseau, discuss critically the influence of the Confessions on the movement of Realism.

8. Discuss critically the following passage: "Realism came into being in the format of scientific and positivist thinking which characterized the middle of the nineteenth century and was to become what Zola always spoke of as the major current of the age. Realism really did constitute a fresh start because it was based on a new set of assumptions about the universe."

9. Analyze the influence of science on early science fiction (e.g., H. G. Wells, Jules Verne, Edgar Rice Burroughs, Edgar A. Poe, Mark Twain).

10. Having read Darwin's Voyage of the Beagle or Origin of the Species, examine his theories of natural selection.

11. Having read C. P. Snow's Two Cultures and A Second Look, discuss critically the influences of scientific discoveries or culture.

12. Investigate theories of light and its effects on color which the Impressionists applied to their art. Explain these principles to the class.

13. Having read several science fiction selections in which time plays a central role, investigate the scientific theories on which the selections are based.

14. Examine passages in the novel Frankenstein which reflect social and scientific theories and relate them to the movement of Realism.

15. Having read The Communist Manifesto, identify passages significant to Realism and Naturalism. Relate these theories to selected Russian literature (e.g., The Inspector General, The Possessed, Dr. Zhivago).

16. Examine the philosophical influences on a work dealing with Nietzschism and socialism such as Jack London's autobiographical novel Martin Eden or the prophetic The Iron Heel.

17. After reading a biography, autobiography, historical fiction, or critical essay of an artist, writer, or musician representative of the Expressionist, Impressionist, or Abstraction styles, analyze the relationship of the artist and his work to the age. Using visuals or records, report to the class (e.g., Maugham's The Moon and Sixpence, My Father Renoir, Cummings' The Enormous Room, Sartre's Words).

H. Optional activities for Objective B.

1. Using historical and literary dictionaries and encyclopedias, describe a variety of interpretations of the words realism and naturalism from their first use as artistic terms.

2. Having investigated the movement of Realism in America, describe the contributions of such early realists as William Dean Howells, Mark Twain, Stephen Crane, and Henry James.

3. Gather data about the beginnings and development of Realism in 19th century drama. Include England's Independent Theatre with George B. Shaw; Russia's Moscow Art Theatre with Stanislavski and Daychenko, Gogol, Turgenev, Tolstoy, Chekhov, Gorki; Germany's Brahms' Freie Buhne. Present a report to the class, illustrated with films or live excerpts (e.g., films Lower Depths; The Russians: Insights through Literature, Parts 1 & 2).

4. Investigate Gertrude Stein's contribution to Realism.

5. Investigate and report on the significance of selected terms related to the movement of Realism and Naturalism: experimental novel, slice of life, human document, verisimilitude, trompe d'oeil, socialist realism.

6. Investigate the characteristics of Realism in art and report to the class using illustrative examples (e.g., Thomas Eakins, *Adventures in American Literature*: Classic Edition, p. 364; Winslow Homer, Andrew Wyeth).

7. After examining the characteristics of Realism in music, test your ability to identify "realistic" details by listening to a program symphony or tone poem and writing a "program" for a portion of the work. Compare your "creative" program to the composer's original (e.g., Berlioz's *Fantastic Symphony*, Strauss' *Symphonia Domestica*).

8. Investigate the movement in program music toward the eventual Realism of Strauss in the 1890's. Prepare a program for the class that will illustrate this progression. Include examples of Liszt's "germinal motif," Wagner's "leit motif," and Strauss' "descriptive themes." (See *Listening to Music Creatively*, etc.).

9. After examining the characteristics of Realism in music, find elements of Realism in operatic selections by the Italian *verismo* (realism) movement (e.g., Leoncavallo's *I Pagliacci*, Mascagni's *Cavalleria Rusticana*).

10. Having read Flaubert's *Madame Bovary* and Goethe's *Faust*, compare the two as examples of Realistic and Romantic styles. Relate the comparison to this statement: "*Madame Bovary* is the bible of Realism as *Faust* is the bible of Romanticism." -- Jacques Barzun

11. Having read *Spoon River Anthology*, prove that at least two characters are Realists.

12. Having read selections by Stephen Crane (e.g., "The Open Boat," *The Red Badge of Courage*), relate the selection to his comment on Realism: "Every artist is born into the world with his own pair of eyes; it is his duty to set down that world as he sees it."

13. Having read contemporary plays such as *Rosencrantz and Guildenstern Are Dead* and *Waiting for Godot* in which characters have difficulty finding reality, relate the plays to philosophical definitions of reality.

14. Having read several works by Henry James, relate to his works his definition of the real: "The real represents to my perception the things we cannot possibly not know...[the romantic represents] the things that...we never can directly know."

15. Having become familiar with the term psychological realism, read selections such as James' The Turn of the Screw, Dostoyevsky's Crime and Punishment, and apply the term to the work.

16. Having read novels considered examples of Realism (e.g., James' The Ambassadors, Wings of the Dove, The Golden Bowl; Edith Wharton's Ethan Frome, Willa Cather's My Antonia; Rolvaag's Giants in the Earth), identify the variables within the movement of Realism.

17. Distinguish between the use of low class characters to give incidental embellishment to a selection (e.g., Falstaff) and the use of such characters as an integral part of a realistic work (e.g., Pap in Huckleberry Finn).

18. Analyze the relationship to naturalism of a novel which is based on an actual criminal case. Investigate the background to see how the novelist transformed the actual incidents into art (e.g., Zola's Verite; Wright's Native Son; Dreiser's An American Tragedy; Capote's In Cold Blood).

19. Compare the influence of environment on major characters in novels by such writers as Sinclair Lewis, Dreiser, Dos Passos, Farrell, Richard Wright, and Zola.

20. Compare the opera The Rake's Progress by W. H. Auden and Igor Stravinsky and the paintings by Hogarth entitled The Rake's Progress to find characteristics of social realism.

21. Analyze 19th century musicians' use of leitmotifs as a device to achieve realism in music (e.g., in Liszt's Les Preludes [although generally considered Romantic] Wagner's Die Meistersinger).

22. Having investigated the fundamental concepts of the psychological critics (e.g., Joseph Wood Krutch, Van Wyck Brooks, and Edmund Wilson), discuss critically their concepts.

23. After examining characteristics of Realism in works considered Realistic, analyze sentence structure, diction, paragraph length to show average number of words in a sentence, levels of diction, average words in each paragraph, average sentence type. Generalize from the data gathered about the linguistic techniques of Realistic writers (e.g., Hemingway's "Big Two-Hearted River," Adventures in American Literature, Classic Edition, p. 523; Twain's "Early Days," Adventures in Appreciation, Classic Edition, p. 241; Crane's Chapter 9 The Red Badge of Courage; Anderson's "The Egg," Adventures in American Literature, Classic Edition, p. 512).

24. Having read several selections by Tolstoy, discuss critically this comment by William Dean Howells relative to Realism in Tolstoy's work: "In these books you seem to come face to face with human nature for the first time in fiction. All other fiction at times seems fiction; these alone seem the very truth always."

25. Discover similarities and differences in the artistic use of characters from the lowest social class in literature and art before and after the 19th century (e.g., the porter in Macbeth; Falstaff; characters in Steinbeck's Of Mice and Men, Grapes of Wrath; Jesse Stuart's The Thread That Runs So True).

26. Having investigated the group of philosopher critics (e.g., Paine, Parrington, Granville Hicks, Edmund Wilson, Philip Rahv) whose literary criticism reflects the Naturalistic movement, discuss critically their fundamental concepts.

27. Having investigated the background of the Dreyfus case and read Zola's famous "I Accuse" letter, find a newspaper report of a contemporary crime in which the accused appears to be suffering as a result of other's guilt and write a letter setting forth your views.

28. Having read selections by one or more of the writers called "muckrakers" (e.g., Lincoln Steffens' Shame of the Cities, Upton Sinclair's The Jungle), discuss critically their relationship to Naturalism.

29. After examining philosophy and works by Naturalistic writers and listening to a number of works by Richard Strauss (e.g., Don Juan, Till Eulenspiegel, Don Quixote) discuss critically the following statement: "Strauss has been called the prose artist of music, the one who substituted the tone of the modern realistic novel with its psychological probings, its devotion to detail, its objectivity for the poetic drama of the earlier epoch...Strauss achieved in music what the 'naturalistic' writers--Zola, de Maupassant, Chekhov--achieved in literature." (Listening to Music Creatively)

I. Optional activities for Objective C.

1. Having read a play which uses Expressionistic devices such as masks (e.g., O'Neill's Great God Brown, Lazarus Laughed), make masks for a presentation of a brief scene.

2. Investigate the characteristics of one of the following types of drama: realist drama, symbolist drama, expressionist drama, epic realism, and plastic theatre. Working in small groups, write a skit and present it in one of these modes.

3. After viewing the film Face of Sweden: The Expressive Society and seeing films directed by Ingmar Bergman, cite evidence that Bergman is an Expressionist.

4. Using techniques of Expressionism, prepare a puppet show of selected scenes from a modern play.

5. Relate the Expressionist movement in motion pictures (e.g., German films like Metropolis; Fritz Lang's films; The Cabinet of Dr. Caligari) to the movement in literature.

6. Investigate the quality of primitivism in art, music, and literature (e.g., Gauguin's paintings, jazz, Stravinsky's Sacre de Printemps).

7. Investigate the following composers and phrases related to the development of 20th century music: Hindemith's Gebrauchmusik, Schonberg's atonality, Stravinsky's "new classicism."

8. Make a short movie in which you integrate Expressionistic techniques.

9. Analyze selections by 20th century composers to identify such characteristics of Expressionism in music as polytonality, free dissonant tones, principle of the twelve-tone row, the denial of tonality as a principle, polyrhythms (e.g., Schonberg's Piano Pieces, Op. 11, 25; Serenade, Op. 24; Webern's Five Orchestral Pieces, Op. 10; Stravinsky's Petrouchka).

10. Compare and contrast Bertholt Brecht's Threepenny Opera with Hogarth's painting The Begger's Opera to identify characteristics of Realism and Expressionism.

11. Compare the poem Rhapsody on a Windy Night by T. S. Eliot to music by Arnold Schonberg to find qualities of Expressionism such as unusual juxtaposition of seemingly unrelated material, dissonant meanings or sounds, eccentric rhythms.

12. Adapt a dramatic script from a short story by an Expressionist (e.g., Strindberg's "Bread of Life," Western Literature: Themes, p. 560; Woolf's "The New Dress," Adventures in English Literature, Classic Edition, p. 712). Include Expressionistic devices in the stage directions. Present the play to the class.

13. Having investigated the historical and cultural background of the Expressionist movement in Germany, relate your investigation to a contemporary selection which uses that background (e.g., Cabaret).

14. After investigating the Expressionistic movement in the arts, discuss critically the following statements:

    a. "Expressionism was the suppressed, the agonized romanticism of an anti-romantic age. It offered emotional release of a more than normal intensity. Its violence was the violence of a world overwhelmed, a world in flight from reality."

    b. "Expressionism was the German answer to French impressionism. Whereas the Latin genius rejoiced in luminous impressions of the outer world, the Germanic dug down to the subterranean regions of the soul. Expressionism set up inner experience as the only reality. It enthroned the irrational." (Enjoying Music)

15. After reading dramas by Ibsen and Strindberg, discuss critically the following comment: "Ibsen closed the door on 19th century realism. He said masterfully all there was to say in the "peephole" theatre; but Strindberg opened another door. He is the rightful father of the theatre of illusion." (Acting: The Creative Process)

16. After analyzing a group of plays by one dramatist who, at some time in his career, was considered an Expressionist, discuss critically the development and change in his work in terms of staging devices, themes, characterization, complexity (e.g., Strindberg, O'Neill, Albee).

17. After analyzing a realist drama (e.g., Ibsen's Enemy of the People, Insight: The Experience), discuss critically the changes an Expressionist might make to fit the artistic principles of Expressionism.

18. Propose reasons why William B. Yeats and William Blake may be considered Expressionist in their use of "private" symbolism, mythology, visionary ideals, idiosyncratic viewpoints (e.g., Yeats' A Vision, Blake's The Marriage of Heaven and Hell).

19. Propose reasons why Walt Disney's Fantasia or the film Composition in Blue is an example of Expressionism (e.g., film techniques in monster scenes of Fantasia with Stravinsky's The Rites of Spring as background music).

20. In an essay or oral presentation, propose reasons for the relationship of the following quote to Expressionism: [Jazz] "is his [the Jazz musician's] revolt against becoming a cog in the wheel of musical production. Music making as a means of expression is served more realistically for some through the improvisatory medium of jazz." An Introduction to Music and Art)

J. Optional activities for Objective D.

1. Having gathered data on and read poetry by French Symbolists (e.g., Verlaine, Rimbaud, Mallarme), describe the Symbolists' relationship to Realism.

2. Gather data on the following trends in art: Abstraction, Cubism, Fauvism, Futurism, Surrealism, Non-objective, Pop art, Dadaism, Op art. Relate these to Realism and Expressionism. Report your finding to the class. (See films Cubism; Exploring in Paint, What Is Modern Art? Abstract Art, Parts 1 & 2; Art Scene, U.S.A.; Frank Stella, Larry Poons--The New Abstraction; Wayne Theibaud and Peter Voulkos).

3. Take a series of photographs of the same subject (e.g., a pool of water) and attempt to show what the following types of artists would emphasize: a realist, a naturalist, an impressionist, an expressionist, or an abstractionist.

4. Having identified the views of a Realist, an Impressionist, and an Expressionist, write an imaginary dialogue in which they discuss their goals and objectives.

5. After studying the ways the following elements are used in Impressionistic music, compose a short musical selection that incorporates some of these techniques: the whole-tone scale, dissonant intervals, parallel or gliding chords, "escaped chords" (not in the bass key).

6. Having identified collage as a form of Abstract art and recognized the relationship between Abstract art and Realism, make a collage.

7. After listening to the tape Young People's Introduction to Debussy, examine sections from Debussy's works (e.g., Afternoon of a Faun, Suite Berganesque, Fetes, Nuages), which illustrate these characteristics of Impressionism in music: sacrifice of lyric melody, traditional form, and polyphonic complexities for suggestive harmonic progressions, whole-tone scale, vague meandering of melody and harmony.

8. Prepare a presentation correlating slides and music representing the movements of Realism, Expressionism, Impressionism, Surrealism, Abstractionism, and Cubism. (See "Man's World: An Electronic Experience in the Humanities," English Journal).

9. After investigating the French Symbolist movement and reading selections by Baudelaire, Mallarme, Verlaine, and Rimaud, cite lines to prove the anti-realism implied in this statement: "They sought to suggest rather than describe, to present the symbol rather than state the thing." (The Enjoyment of Music)

10. In selections that contain references to aesthetic theories (e.g., Maugham's Of Human Bondage, James' "The Real Thing," The Picture of Dorian Gray, Portrait of Jenny; Stone's The Agony and Ecstasy; Joyce's Portrait of the Artist as a Young Man), locate passages about art and relate them to particular theories.

11. Compare surrealistic paintings to selected literature or to dreams (e.g., Dali's work to Eliot's The Wasteland or Kafka's Metamorphosis).

12. Suggest analogies between Abstract art by Klee and Abstract musical compositions by Anton Webern.

13. After seeing a film such as Images from Debussy, relate Debussy's symphonic poem Prelude to the Afternoon of a Faun to Mallarme's poem Prelude to the Afternoon of a Faun.

14. Having examined selections in which an author, artist, or musician describes his attitude toward art, propose reasons for accepting or rejecting each as a Realist (e.g., James Baldwin's "The Creative Process," Cather's "The Sculptor's Funeral," Nathan's Portrait of Jennie, Wilde's The Picture of Dorian Gray).

15. After examining the Symbolist movement as a reaction against tenets of Realism, and reading poetry and prose by the French Symbolists, discuss critically the following statement: "They glorified the tenuous, the intimate, the subtle. They expressed the moral lassitude of their time, its longing for enchantment of the senses, its need for escape." (Enjoyment of Music)

16. After reading short stories, poems, and novels by James Joyce, discuss critically the following statement: "Moving through impressionism, to expressionism and surrealism, Joyce's lively mind succeeds beyond the efforts of any other novelist in encompassing the complexity of modern civilization." (Douglas Angus, ed., The Best Short Stories of the Modern Age)

17. Having read a novel by Stephen Crane, discuss critically this statement: "Stephen Crane wrote naturalistic novels, using impressionistic devices."

18. In an essay or oral discussion, propose and defend reasons why seemingly diametrically opposed styles of painting--Cubism and Surrealism--developed from Expressionism.

K. Optional activities for Objective E.

1. Investigate contemporary religious philosophy to identify a synthesis of idealism and realism (e.g., Niebuhr, Buber, Tillich, Teillard).

2. Examine attempts of religious art and music to express spiritual "reality" (e.g., from Beethoven and Bach to modern forms of music and dance in religious services).

3. Investigate the theories of Marshall McLuhan and present them to the class.

4. Investigate the role of the craftsman in the movement of Realism and related schools from early guilds to crafts in contemporary society.

5. Investigate the effect of technology on the arts and artistic production (e.g., computer music, computer poetry, television, experimental films).

6. Explore these film techniques as ways of presenting reality: split-screen image, simultaneous images, aerial photography, underwater photography, extreme slow-motion, time-lapse photography, freeze-frame shots, micro-photography, stroboscopic photography, telescopic photography.

7. Make a tape which sets realistic class room or city sounds to music.

8. After seeing the film Adland Revisited, prepare a scrapbook of photographs from magazines which illustrate Realism, Expressionism, and related schools of art in advertising today.

9. After examining a series of diversified self-portraits by famous artists (e.g., in section "Know Thyself," Western Literature: Themes, p. 321), in paint, charcoal, or words make a picture of yourself as you view your personality, facial expressions, usual dress, surroundings. Compare your portrait with Expressionistic and Impressionistic self-portraits.

10. Make a scrapbook of comic strips, movie ads, television program descriptions, or other examples of contemporary culture frequently satirized by Pop artists, as well as used by them as vehicles. Write captions for each which show that you understand the point of view of the Pop artist.

11. Investigate the group of jazz musicians called "the new expressionists" and present examples of their work to the class (e.g., Yusef Lateef, Roland Kirk, Eric Dolphy, Oliver Nelson, George Russell, Charles Lloyd, and Jimmy Woods as described in Jazz Cataclysm).

12. Investigate past attempts to bring together media using all the senses to compare these experiments with contemporary developments (e.g., Scriabin's efforts to blend music, colors, and odors in Mysterium to 3-D movies, psychedelic films and rock music).

13. Investigate 20th century experiments in music (e.g., atonal music, electronic music, aleatoric or chance music, audience-compositions).

14. After investigating the origins and public reception of movements such as Realism, Naturalism, Expressionism, Impressionism, Abstraction, Dadaism, Cubism, and Futurism, generalize about contemporary public opinions toward these movements by polling students on their reaction to these trends.

15. After becoming familiar with the influence of Darwin's theories on the 19th century, analyze the impact that contemporary popular scientific or pseudoscientific works have had on the 20th century (e.g., The Naked Ape, Games People Play, 1984, Capek's R.U.R.; films Planet of the Apes; 2001: A Space Odyssey).

16. Examine the artistic and literary style of a variety of contemporary magazines and newspapers. Classify each according to its view of contemporary culture as idealized, realistic, naturalistic, or expressionistic.

17. Having examined female characters from Romanticism through Realism to the present, analyze the changing role of woman as reflected by literature. Examine such characters as Hawthorne's Hester, Hardy's Tess, Ibsen's Nora, Shaw's Candida, Dreiser's Carrie, James' Daisy Miller, Fitzgerald's Daisy, Segal's Jenny. (See films such as Girls in Danger, The Suffragettes Win).

18. Monet's absorption with time and changing light conditions caused him to work on at least twelve canvases of the same subject, "Each recording a particular moment in the day." (See Book of Art, Vol. 7). Compare some of Monet's paintings to contemporary musical selections which experiment with the passing of time.

19. Compare the techniques of Dadaism to the techniques used by computers in composing "literature."

20. Relate the techniques of Realism in music used in a modern movie sound track (e.g., Romeo and Juliet) to those used by composers such as Berlioz and Wagner in their "program music."

21. Having investigated Symbolic Logic (e.g., that used by Bertrand Russell or Alfred North Whitehead), discuss critically its origins, its relevance to Realism, and its influence on contemporary philosophy.

22. Having investigated contemporary film techniques such as cinema verite, draw inferences about its debt to Realism and Expressionism.

23. Compare the techniques of the contemporary theatre of the absurd to techniques of films of the 20's and 30's (e.g., 20's films with Sennett, Arbuckle, Keaton, Chaplin; 30's films with Abbott and Costello, Laurel and Hardy, Marx Brothers).

24. Listen to a contemporary musical selection. Using the music as background, read examples of Classical, Romantic, and Realistic poetry. Compare the suitability of each poem to the music. Experiment with various types of contemporary music and draw inferences about the results.

25. Having investigated the "Bohemian," Expatriate," "the Beat," and "the Hippie," relate them to Realism and draw inferences about their influences on contemporary American culture.

L. Optional activities for Objective F.

   1. Make a notebook or scrapbook illustrating a variety of concepts of time ranging from the past to the present and predicting future concepts.

2. Examine the artistic rules formulated by groups (e.g., the Imagists, Dadaists, Fauvists). Formulate an original artistic theory and rules for following it. Then produce some examples which you predict may be the art, literature, or music of the future (e.g., See the Spectra Hoax).

3. Having investigated theories about modern architecture (e.g., Buckminster Fuller's), predict future developments in architecture.

V. STUDENT RESOURCES

A. State-adopted textbooks

Adventures in English Literature. Classic Edition. Adventures in Literature Series. New York: Harcourt, Brace and World, 1968.

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B. Non-state-adopted supplementary materials

1. Textbooks

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VI. TEACHER RESOURCES

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C. Films available at county level

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Arrowsmith. MGM-TFC. 13 min. B&W.	1-03246
Art and Motion. EBEC. 16 min. C.	1-04227
Art Institute of Chicago. Rehm Corp. 10 min. B&W.	1-05428
'29 Boom and '30's Depression. McGraw-Hill. 15 min. B&W.	1-10178
Cherry Orchard, The: Comedy or Tragedy, pt. 2.	1-31801
Cherry Orchard, The: Chekhov Innovator of Modern Drama, Pt. 1.	1-31799
Children's Fantasies. McGraw-Hill. 20 min. B&W.	1-10027
Color Keying in Art and Living. EBEC. 11 min. C.	1-05442
Color on a Stone. Bailey. 13 min. C.	1-11695
Conscience of a Child, The. Indiana U. 25 min. B&W.	1-31320
Creating Cartoons. Bailey. 10 min. B&W.	1-04188
Cubism. Bailey. 8 min. C.	1-04270
Darrow, Clarence. Walper. 26 min. B&W.	1-31562
Darwin and Evolution (A.I.B.S. Part 10, No. 2)	1-30553
Debt to the Past. MIS. 21 min. C.	1-11833
Design. Bailey. 11 min. C.	1-04185
Developing Imagination. Coronet. 10 min. B&W.	1-00182
Dickens, Charles: Characters in Action. 21 min. B&W.	1-11832

Discovering Color. FAC. 15 min. C.	1-11682
Discovering Line. FAC. 17 min. C.	1-11660
Doll's House, A, Part I - The Destruction of Illusion. Modern Drama Series. EB. 32 min. C.	1-40131
Doll's House, A, Part II - Ibsen's Themes. Modern Drama Series. EB. 28 min. C.	1-31803
Dot and the Line.	1-05820
Exploring in Paint. Bailey. 11 min. C.	1-04252
Eye of the Beholder, The. Reynolds. 20 min. B&W.	1-30023
Expressionism. Bailey. 7 min. C.	1-04271
Galileo: The Challenge of Reason.	1-13806
Gateways to the Mind, Part 1. So. Bell. 30 min. C.	1-30718
Gateways to the Mind, Part II. So. Bell. 30 min. C.	1-30719
Get a Grip on Yourself. National Safety. 13 min. B&W.	1-11340
Glory of Spring. IFB. 10 min. C.	1-02334
Have I Told You Lately That I Love You? USC. 16 min. B&W.	1-10120
Heart of the City, The. NFB Canada. 28 min. B&W.	1-31221
Hemingway, Part 1. McGraw-Hill. 29 min. B&W.	1-31008
Hemingway, Part 2. McGraw-Hill. 29 min. B&W.	1-31010
Heredity and Environment. Coronet. 10 min. C. or B&W.	1-02226
Huckleberry Finn: Huckleberry Finn and the American Experience. EBEC. 26 min. C.	1-31092

Huckleberry Finn: The Art of Huckleberry Finn. EBEC. 25 min. C.	1-31094
Huckleberry Finn: What Does Huckleberry Finn Say? EBEC. 27 min. C.	1-31187
Humanities, The: Our Town and Our Universe. EBEC. 30 min. C.	1-30860
Humanities, The: Our Town and Ourselves. EBEC. 30 min. C.	1-30863
Humanities, The: The Theatre: One of the Humanities. EBEC. 30 min. C.	1-30869
Humanities, The: What They Are, and What They Do. EBEC. 30 min. C.	1-30866
Impressionism. Bailey. 7 min. C.	1-04272
Literature in America: The Short Story. Grov.-Jen. 20 min. C.	1-11790
Literature of America: The Novel of the 20th Century. Grover Prod. 23 min. C.	1-3711
Loon's Necklace. EBEC. 10 min. C.	1-05254
Machine: Master or Slave. NYU. 14 min. B&W.	1-13065
Man and His Culture. EBEC. 15 min. B&W.	1-11037
Mark Twain's America, Part 1. McGraw-Hill. 30 min. B&W.	1-31442
Mark Twain's America, Part 2. McGraw-Hill. 30 min. B&W.	1-31444
Michelangelo and His Art. Coronet. 16 min. C.	1-12499
Modern Dance. Reela. 30 min. B&W.	1-30839
Modern Dance Composition. Thorne. 12 min. B&W.	1-04402
Modern Dance Techniques in Sequential Form. Bailey. 12 min. C.	1-11743
Mystery of Time. MIS. 40 min. C.	1-40017
Nature of Color, The. Coronet. 11 min. C.	1-01858

New Age of Architecture. Fortune. 42 min.B&W.	1-40104
Newton, Isaac. Coronet. 13-1/2 min. B&W.	1-12468
Occurrence at Owl Creek Bridge, An.	1-31808
Optical Illusions. McGraw-Hill. 10 min. B&W.	1-01860
Origin of Life. (A.I.B.S., Part 10, No. 8) McGraw-Hill. 28 min. C.	1-30612
Overture. Contemporary. 10 min. B&W.	1-05174
Photographer, The. UW. 30 min. B&W.	1-31355
Place in the Sun, A.	1-05841
Pond, The. Tabeltopper. 9 min. C.	1-04126
Red Balloon, The. Brandon. 35 min. C.	1-40018
Rediscovery: Collage. ACJ Prod. 15 min. C.	1-13250
Reflections on Time.	1-31897
Rembrandt, Van Rijh: A Self Portrait. 27 min. C.	1-30809
Rembrandt: Poet of Light. IFB. 13 min. B&W.	1-11687
Rembrandt: Painter of Man. Coronet. 19 min. C.	1-11688
Russell, Bertrand, Discusses Philosophy. Coronet. 14 min. B&W.	1-12475
Russians, The: Insights through Literature, Part 1. McGraw-Hill. 27 min. B&W.	1-31491
Russians, The: Insights through Literature, Part 2. McGraw-Hill. 27 min. B&W.	1-31493
Russian Revolution, The. Pathe. 5 min. B&W.	1-05197
Sandburg, Carl. EBEC. 14 min. B&W.	1-30992
Sandburg, Carl: Discusses His Work. EBEC. 14 min. B&W.	1-12473
Screen News Digest: Vol. 10, Issue 4. Hearst Metrotone. 19 min. B&W. The Russian Rev.: 1917-1967.	1-13235

Sculpture from Life. Allan-Moore. 10 min. C.	1-04131
Senses, The. A.I.B.S., Part 4, No. 10). McGraw-Hill. 28 min. C.	1-30413
Sense Perception (The Wonder of the Senses), Part 1. MIS. 27 min. C.	1-30024
Sense Perception (The Limitations of the Senses), Part 2. MIS. 28 min. C.	1-30025
Shaw, George Bernard. Brandon. 20 min. B&W.	1-12474
Shaw's Pygmalion. TFC. 18 min. B&W.	1-11831
Short Vision, A.	1-00702
Story of Time. Cornell FMC. 10 min. B&W.	1-05582
Style in Writing. Indiana U. 30 min. B&W.	1-30153
Suffragettes Win. Pathe. 5 min. B&W.	1-00377
Symbolism in Literature. Sigma. 16 min. C.	1-11785
Tales from Dickens: David and Betsey Trotwood (David Copperfield). Coronet. 25 min. B&W.	1-30896
Tales from Dickens: David and His Mother (David Copperfield). Coronet. 25 min. B&W.	1-30899
Tales from Dickens: David and Mr. Micawber (David Copperfield). Coronet. 25 min. B&W.	1-30895
Tales from Dickens: Sam Weller and His Father (Pickwick Papers). Coronet. 25 min. B&W.	1-30902
"Thinking" Machines. Ed. Test. Ser. 19 min. C.	1-11470
Time and Clocks. MLA. 27 min. B&W.	1-30224
Time-Lapse Photography. IFB. 10 min. C.	1-04276
Tribute to Sibelius, A, Part 1. So. Bell. 30 min. B&W.	1-30818
Tribute to Sibelius, A, Part 2. So. Bell. 22 min. B&W.	1-30820
Senses of Man, The.	1-13713

Van Gogh, Vincent. Coronet. 20 min. C.	1-12501
Van Gogh: From Darkness into Light. Coronet. 20 min. C.	1-11685
Visit with Darius Milhaud, A. Creative. 35 min. C.	1-31007
Walt Whitman: Background for His Works. Coronet. 14 min. C.	1-11805
Walt Whitman's Leaves of Grass. F.R. Line. 21 min. C.	1-12504
Walt Whitman's Western Journey. F.R. Line. 15 min. C.	1-12505
What Is a Painting? On Film. 22 min. C.	1-30807
What Is Modern Art? Reithof. 20 min. C.	1-11628
What's in a Story? FAC. 14 min. C.	1-11783
Who Goes There? A Primer on Communism, Part 1. McGraw-Hill. 27 min. B&W.	1-31471
Why Man Creates. Pyramid. 1968. 25 min. C.	1-30758
Wright, Frank Lloyd. EBEC. 30 min. B&W.	1-30994
Yankee Painter, The: The Work of Winslow Homer. 26 min. C.	1-30808
Young Performers, Part 2. So. Bell. 22 min. B&W.	1-30826
Your Amazing Mind.	1-10378

D. Slides available at county level

Impressionists, Les. 18 - 2x2. C.	5-70010
Romanticists and Realists, 19th Century. 19 - 2x2. C.	5-70012
Stage Sets: 20th Century, Part 1. 19 - 2x2. C.	5-20162
Stage Sets: 20th Century, Part 2. 19 - 2x2. C.	5-20163

Twentieth Century Sculpture. 30 - 2x2. C.	5-20159
Vincent Van Gogh. 25 - 2x2. C.	5-20115

E. Tapes available at county level

Young People's Introduction to Debussy, A. Tape only.	3-20310

F. Records available at county level

Afternoon of a Faun. RCA Victor. 1-12 in. 78 rpm. Debussy.	4-40298
Alberda Del Graciose. Columbia. 1-12 in. 78 rpm. Ravel.	4-40119
Carneval de Vienne. RCA Victor. 1-12 in. 78 rpm. Strauss.	4-40221
Eliot, T. S.: Reading Poems and Choruses. 1-12 in. 33-1/3 rpm. Houghton-Mifflin	4-40066
Fetes (Festivals). Wld. Gt. Mus. 1-12 in. 78 rpm. Debussy.	4-40588
Hungarian Rhapsody No. 2. 1-12 in. 78 rpm. Liszt.	4-40282
Meistersinger, Die. Wld. Gt. Mus. 1-12 in. 78 rpm. Wagner.	4-40590
Nuages (Clouds). Wld. Gt. Mus. 1-12 in. 78 rpm. Debussy.	4-40586
Prelude of the Afternoon of a Faun. Wld. Gt. Mus. 1-12 in. 78 rpm. Debussy.	4-40587
Song of the Flea. Columbia. 1-10 in. 78 rpm. Moussorgsky.	4-30060
Suite from Petrouchka. Columbia. 2-12 in. 78 rpm. Stravinsky.	4-40114
Suite Berganesque. RCA Victor. 1-12 in. 78 rpm. Debussy.	4-40135
Till Eulenspiegel's Merry Pranks. RCA Camden. 1-12 in. 33-1/3 rpm. Strauss.	4-40030

G. Films for rental or purchase

Abstract Art, Part 1. Indiana U.* 29 min. B&W. (Influences of Cezanne, Cubists).

Abstract Art, Part 2. Indiana U.* 29 min. B&W. (Davis, Pollock).

Acting Comes of Age. Indiana U.* 30 min. B&W. (Realism of theater; methods of Stanislavsky with scene from Under the Gaslight).

Acting--The Twentieth Century. Indiana U.* 30 min. B&W.

Ad-Land Revisited. Indiana U.* 29 min. B&W.

Alphabet in Black, The. Indiana U.* 29 min. B&W. (Shows how black keys on piano characteristic of much folk or primitive music and modern compositions).

American Folk Art. NBC. Indiana U.* 24 min. C. (Explains motivations of advertising, womanhood, life, death, and patriotism).

American Vision, The. NGA. Indiana U.* 36 min. C. (American painting from late 18th to 20th century).

Anna Karenina. MGM, ed. by TFC. Indiana U.* 42 min. B&W.

Appalachian Spring. NET. Indiana U.* 31 min. B&W. (Combines Copland's music and Graham's modern dance interpretations).

Art as Communication. NET. Indiana U.* 29 min. B&W.

Art in the Western World. EBF. Indiana U.* 30 min. C. (Survey from 13th century to American painting).

Art-People-Feelings. Paul Burnford. Pyramid, 1971. 15 min. C.

Art for Tomorrow. CBS. Indiana U.* 24 min. C. (Speculation on art of 21st century; discusses impact of modern science & technology; shows computer-graphic art by J. M. Smith).

Art Scene U.S.A. UNNAC, 1966. F.S.U.** 17 min. C. (Wyeth, Warhol, Jones, Lichtenstein, Motherwell, Calder, Pollock, Shahn, Levine-Rivers).

Art Today. NET. Indiana U.* 29 min. B&W. (Influences of war, mechanizations, anxiety, insecurity, speed and motion).

Babbitt (Great American Novel Series). Bailey, 1967. U. of Illinois.*** 26 min. C.

Bertrand Russell Discusses the Role of the Individual. Coronet, 1961. U. of Illinois.*** 14 min. B&W.

Bertrand Russell Discusses Power. Coronet, 1961. U. of Illinois.*** 14 min. B&W.

Bertrand Russell Discusses Mankind's Future. Coronet, 1961. U. of Illinois.*** 14 min. B&W.

Chagall. Flagg. Indiana U.* 26 min. C.

Colors in Music. NET. Indiana U.* 29 min. B&W.

Composers: Electronic Music. NET. Indiana U.* 30 min. B&W.

Composers: The "American" Tradition. NET. Indiana U.* 30 min. B&W. (Copland, Harris, Thompson, Piston, Sessions, Ives).

Concrete Poetry. Warshaw. Pyramid. 12 min. C.

Composition in Blue. Oscar Fischinger. Creative Film Society, 1933. 4 min. C. (One of first abstract films made; classic of abstract expressionism).

Crystal Year, The. NET. Indiana U.* 30 min. B&W. (Focuses on 1851 English history to show smoldering Marxism that undermined Victorian middle-class respectability).

Culture and Crime. NET. Indiana U.* 30 min. B&W.

Culture Explosion. NET. Indiana U.* 60 min. B&W. (Examines symphony music, classic painting, op and pop art, underground movies, cinema, Poetry, opera).

Darwin and the Theory of Natural Selection. Indiana U.* 15 min. C.

Degas, Master of Motion. USC. Indiana U.* 17 min. C.

Dignity of Man, The. NET. Indiana U.* 30 min. B&W. (Examines idea of Galileo, Darwin, Marx, Freud).

Drama Comes of Age. NET. Indiana U.* 30 min. B&W. (Early Realism-Hedda Gabler).

Drama--The Twentieth Century. NET. Indiana U.* 30 min. B&W. (Expressionism; Chekhov, Craig, O'Neill).

Essay in Sound, An. NET. Indiana U.* 29 min. B&W. (Analyzes score of a symphony, compare to painting and an austere essay).

Expressionism. NET. Indiana U.* 29 min. B&W. (Painting skills, distortion of form, dynamic line, dramatic contrast).

Expressionist Movement, The. NET. Indiana U.* 30 min. B&W. (Especially French art; contrasts with Impressionism).

Face of Sweden: The Expressive Society. NET. Indiana U.* (Focus on actress Ingrid Thulin and producer-director Ingmar Bergman; Winter Light).

FFFTCM, Will Hindle, Creative Film Society. 5 min. C. (Visual abstraction; uses Copland's "Fanfare for the Common Man").

Flower of Love. Charles Delaney, 1968. U. of Illinois.*** 10 min. C. (Passage from Wolfe's Of Time and the River; a "musical tone poem").

Frank Stella, Larry Poons--The New Abstraction. NET. Indiana U.* 30 min. B&W. (Artists innovative in exploiting repetition, emptiness, monotony).

Freud: The Hidden Nature of Man. LCA, 1970. F.S.U.** 28 min. C.

From Renoir to Picasso. Brandon. Indiana U.* 32 min. B&W.

Girls in Danger. Sterling Ed. Indiana U.* 26 min. B&W. (History of Motion Picture Series; ladies in distress, from Mae Marsh, Gloria Swanson, etc.).

Golden City, The. NET. Indiana U.* 30 min. B&W. (19th century Industrial Revolution and 20th century).

Grapes of Wrath, The. Bailey, 1967. U. of Illinois.*** 28 min. C.

Hamlin Garland: Historian of the Midwest. Guy D. Haselton, 1965. U. of Illinois.*** 9 min. B&W.

Hangman. Contemporary, 1964. U. of Illinois.*** 11 min. C. (Animated surrealistic drawings interpret Maurice Ogden's allegorical poem).

Hemingway's Spain: Death in the Afternoon. ABC. Indiana U.* 15 min. C.

Hemingway's Spain: For Whom the Bell Tolls. ABC. Indiana U.* 18 min. C.

Hemingway's Spain: The Sun Also Rises. ABC. Indiana U.* 17 min. C.

Henri de Toulouse-Lautrec (1854-1901). Pictura. Indiana U.* 16 min. B&W.

Henry Moore. NET. Indiana U.* 28 min. B&W. (Sculpture)

Henry Moore: A Sculptor's Landscape. NET. Indiana U.* 29 min. B&W.

Henry Moore: Man of Form. CBS. Indiana U.* 28 min. B&W.

Homage to Rodin. Herbert Holden. Pyramid, 1971. 19 min. C.

How Green Was My Valley. TFC, 1941. U. of Illinois.*** 33 min. B&W.

I Am Also a You. Bruce Kerner. Pyramid, 1971. 13 min. C. ("Today is the first day of the rest of your life," narr. Alan Watts).

Images from Debussy. Argus. Indiana U.* 14 min. B&W.

Impressionism. Patrician. Indiana U.* 6 min. C.

Influence of Science on American Art. NET. Indiana U.* 29 min. B&W.

Intent of Art: Art as Natural Knowledge. NET. Indiana U.* 29 min. B&W.

Intent of Art: Art as Reason. NET. Indiana U.* 29 min. B&W.

Intent of Art: Art as Social Order. NET. Indiana U.* 29 min. B&W.

Irving Lee: What Is a Good Observer? NET. Indiana U.* 30 min. B&W.

Irving Lee: Why Do People Misunderstand Each Other? Indiana U.* 30 min. B&W.

Is Man Free to Choose? NET. Indiana U.* 30 min. B&W. (Philosophy of determinism in science; suggests a practical ethics).

Jasper Johns. NET. Indiana U.* 30 min. B&W. (Pop artist; encaustic medium).

Literature of America: The Novel of the 19th Century. Grover Products. Indiana U.* 23 min. C.

Lottery, The. EBEC. 18 min. C. Commentary on the Lottery. EBEC. 10 min. C.

Lover's Quarrel with the World. Holt, Rinehart & Winston. Pyramid. 40 min. B&W. (Academy award documentary on Robert Frost).

Lower Depths. Wasfilm; Artkino. U. of Illinois.*** 21 min. B&W. (Excerpts from Gorki's play).

Man's Cosmic Status. NET. Indiana U.* 29 min. B&W. (Interview with Ernest Hocking and Paul Tillich on man's place in a hostile, friendly, or neutral universe).

Marxism: The Theory that Split the World. ICA, 1970. F.S.U.** 28 min. C.

Meaning in Modern Painting, The. EBF. Indiana U.* 50 min. C.

Modern Music. NET. Indiana U.* 29 min. B&W.

Moonbird. Hubley; Storyboard. Indiana U.* 10 min. C. (Experimental; semi-abstract animation).

Music and Effects, Sound for Illusion. NET. Indiana U.* 29 min. B&W. (Role of music and sound in theater, using illustrations from well known products).

Music and Emotion. NET. Indiana U.* 29 min. B&W. (Stresses importance of dissonance in expressing emotions).

Narrative Music. NET. Indiana U.* 29 min. B&W. (Similarities of approach to painting tone pictures and narrating stories with music).

Night on Bald Mountain, Alexander Alexeieff, Claire Parker. Contemporary. 8 min. B&W.

Non-Objective Art. Patrician. Indiana U.* 7 min. C. (Defines and relates it to abstract art).

1914-1942, The Loss of Innocence. NET. Indiana U.* 30 min. B&W. (Explores themes and historical background to 1942; movement in American literature away from Northeast).

Pacific 231, Jean Mitry. CCM Films. 10 min. B&W. (Honegger's symphony).

Paul J. Tillich, Part 1. NET. Indiana U.* 29 min. B&W. (Defines and discusses existentialism).

Philosophy of an Architect. NET, 1937. Indiana U.* 29 min. B&W. (Wright).

Pride and Prejudice. TFC, 1949. U. of Illinois.*** 44 min. B&W.

Psychoanalysis. NET. Indiana U.* 30 min. B&W.

Realism. NET. Indiana U.* 29 min. B&W.

Salute to the American Theatre. CBS. Indiana U.* 45 min. B&W. (Scenes show racial prejudice, strikes, academic freedom, intolerance, civil liberty; from The Octoroon, Waiting for Lefty, The Male Animal, The Crucible, Raisin in the Sun, others).

Science Fiction. NET. Indiana U.* 30 min. B&W. (Panel discussion).

Searching Eye, The. Saul Bass. Indiana U.* 17 min. C. (Factual, fantasy worlds through highspeed, closeup, underwater, aerial, stroboscopic techniques).

Sentence Is Life, The. NET. Indiana U.* 30 min. B&W. (A poet and artist advise students).

Sometimes Harmonious, Sometimes Not. Indiana U.* 30 min. B&W. (Free will and determinism).

Subject Matter and Content in American Art Today. NET. Indiana U.* 29 min. B&W.

Synchromy No. 2. Nemeth. Indiana U.* 6 min. B&W. (Abstract forms, accompanied by Wagner's "Evening Star").

This Is Edward Steichen. Indiana U.* 25 min. B&W.

Time Painting. Vassar College. Indiana U.* 21 min. C. (Explains new art form devised by Lewis Rubenstein: continuous scroll paintings designed to be seen through special viewing frames to accompanyment of Bartok, Copland, etc.).

Truman Capote, The Non-Fiction Novel. NET. Indiana U.* 30 min. B&W.

Two Surrealist Galleries. NET. Indiana U.* 29 min. B&W.

USA: Poetry--Allen Ginsberg and Lawrence Ferlinghetti. NET, 1966. U. of Illinois.*** 30 min. B&W.

Wayne Thiebaud and Peter Voulkos. NET. Indiana U.* 30 min. B&W. (Contrasts pop-artist Thiebaud and abstract expressionist-sculptor Voulkos).

Work of Georges Rouault. NET. Indiana U.* 29 min. B&W.

You the Beholder. NET. Indiana U.* 29 min. B&W. (Discusses various levels of understanding of art; visual, history, esthetic; shows abstraction, cubism, futurism).

*Indiana University Film Rental
Audio Visual Center
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**Media Center, Florida State University
Tallahassee, Florida 32306 or phone 914-599-2820

***Visual Aids Service
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Creative Film Society
14558 Valerie Street
Van Nuys, California 91405

Pyramid Films
Box 1048-M
Santa Monica, California 90406

Encyclopedia Britannica Educational Co. (EBEC)
425 N. Michigan Avenue
Chicago, Illinois 60611

Contemporary Films
330 W. 42 Street
New York, N.Y. 10036

CCM Films, Inc.
866 Third Avenue
New York, N.Y. 10022

H. Filmstrips, slides, tapes, cassettes for purchase

Carter, Gladys, ed. Rise of Realism: American Literature Series. 1 filmstrip, 1 record.

Corwin, Sylvia. Meet the Artist Series: Listening Library.

- Vol. I - Life and Work of Vincent Van Gogh. 1 filmstrip, 1 record.
- Vol. II - Life and Work of Rembrandt. 1 filmstrip, 1 record.
- Vol. III - Life and Work of Renoir. 1 filmstrip, 1 record.
- Vol. IV - Life and Work of Picasso: Early Years. 1 double filmstrip, 1 record.
- Vol. V - Life and Work of Picasso: Later Years. 1 double filmstrip, 1 record.
- Vol. VI - Life and Work of Andrew Wyeth. 1 double filmstrip, 1 record.

Desmond Morris Discusses The Naked Ape. Center for Cassette Studies. 1 cassette. 30 min.

Encounter with Marcel Duchamp. Center for Cassette Studies. 1 cassette. 56 min.

Ernest Hemingway, The Writer: "Big Two-Hearted River." Guidance Associates. 2 C. filmstrips, 2 records or 2 C. filmstrips, 2 cassettes.

Gatsby: The American Myth. Thomas S. Klise Co. 1 filmstrip, 1 record.

Great Depression, The: 1929-1939. Guidance Associates. 2 C. filmstrips, 2 records or 2 C. filmstrips, 2 cassettes.

Great Writers: Dostoevski. Filmstrip House. 4 filmstrips, 2 records.

Great Art from Past to Present. Listening Library. 1 filmstrip, 1 record.

Hemingway. Thomas S. Klise Co. 1 filmstrip, 1 record.

Impressionism in Art and Music. Listening Library. 2 filmstrips, 1 record.

John Steinbeck. Educational Dimensions Co. 1 C. sound filmstrip.

Leopold Stokowski Profile, A. Center for Cassette Studies. 1 cassette. 56 min. (Problems of electronic music).

Music Appreciation Sets. Listening Library. 1 filmstrip, 1 record for each title.

Copland: Appalachian Spring
Copland: Rodeo
Debussy: Afternoon of a Faun
Dukas: The Sorcerer's Apprentice
Honegger: Pacific 231/Pastorale D'ete
Ravel: Bolero
Respighi: Fountains of Rome
Strauss: Till Eulenspiegel
Stravinsky: Petrouchka
Mussorgsky/Ravel: Pictures at an Exhibition. 2 filmstrips, 2 records.

Novel in Literature, The. Listening Library. 6 C. filmstrips.

Rise of the Modern Novel (18 c.)
The Triumph of Romanticism (early 19 c.)
The Period of Conflicting Ideologies (mid 19 c.)
The Period of Social Criticism (late 19 c.)
The Search for a Truer Reality (1890-1917)
The Great Liberation (1918-1929)

Reckless Years, The: 1919-1929. Guidance Associates. 2 C. filmstrips, 2 records or 2 C. filmstrips, 2 cassettes.

Scott Fitzgerald. Thomas S. Klise Co. 1 filmstrip, 1 record.

Siviglia, Anne, ed. The Dumb Waiter. Warren Scholat Productions. 4 filmstrips, 2 records.

Sohn, David. Come to Your Senses: A Program in Writing Awareness. Scholastic Book Services. 4 filmstrips, 32 B&W photos, 2 C. fold-out pictures.

Stravinsky's Firebird. Imperial Film Co. 1 filmstrip, 1 record or 1 filmstrip, 1 cassette.

20th Century American Art: Sound Filmstrip Series on the Humanities. Educational Dimensions Co.

- Appreciating Representational Painting
- Appreciating Abstract Art
- Jackson Pollock: Action Painter
- John Marin
- Stuart David: American Cubist
- 20th Century American Art: The Representation Tradition
- Understanding Op Art, 2 parts
- Understanding Pop Art, 2 parts
- Understanding the Art of Andrew Wyeth, 2 parts

Universe in 1984, The: A Contemporary Vision of Man's Progress in Science and Government. Center for Cassette Studies. 1 cassette. 28 min.

World Thinkers Series. Listening Library

- Sigmund Freud. 1 cassette.
- Albert Einstein. 1 cassette.

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Center for Cassette Studies, Ind.
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North Hollywood, Calif. 91605

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Box 146
Great Neck, New York 11023

Warren Schloat Prod., Ind.
Pleasantville, New York

Imperial Film Co., Inc.
4404 South Florida Avenue
Lakeland, Florida 33803

I. Records for purchase

Beckett, Samuel. Krapp's Last Tape. Listening Library. 1-12 in.

_________. Endgame. Listening Library. 2-12 in.

Bernstein, Leonard. What Is Jazz? Educational Record Sales. 1-12 in. 33-1/3.

Comprehensive History of Music Series. Vol. X. Modern Music, 1890-1950. 2-12 in.

Conrad, Joseph. Heart of Darkness. Audio Book Co. 5 records. 10s. 6-1/2 in. GL-613.

Classical Music of the Western World. Listening Library. 10-12 in. 33-1/3 rpm.

Frankel, Dr. Charles. Charles Frankel Discusses Philosophy, Contemporary Moral Philosophy, No. 6. Academic Recording Institute. 1 record. 2s. 12 in. 33-1/3 rpm.

O'Connor, Frank. The Drunkard, My Oedipus Complex. Caedmon. 1 record. 2 s. 33-1/3 rpm.

The Story of Great Music. Time-Life Records. "The Early Twentieth Century." "The Music of Today." "Prelude to Modern Music." 4 records. 8 s. 33-1/3.

Van Lenten, D. H. Computer Speech. Bell Telephone. 1 record. 1 s. 6 in. 33-1/3 rpm.